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Helen Mirren & Taylor Hackford in New Orleans

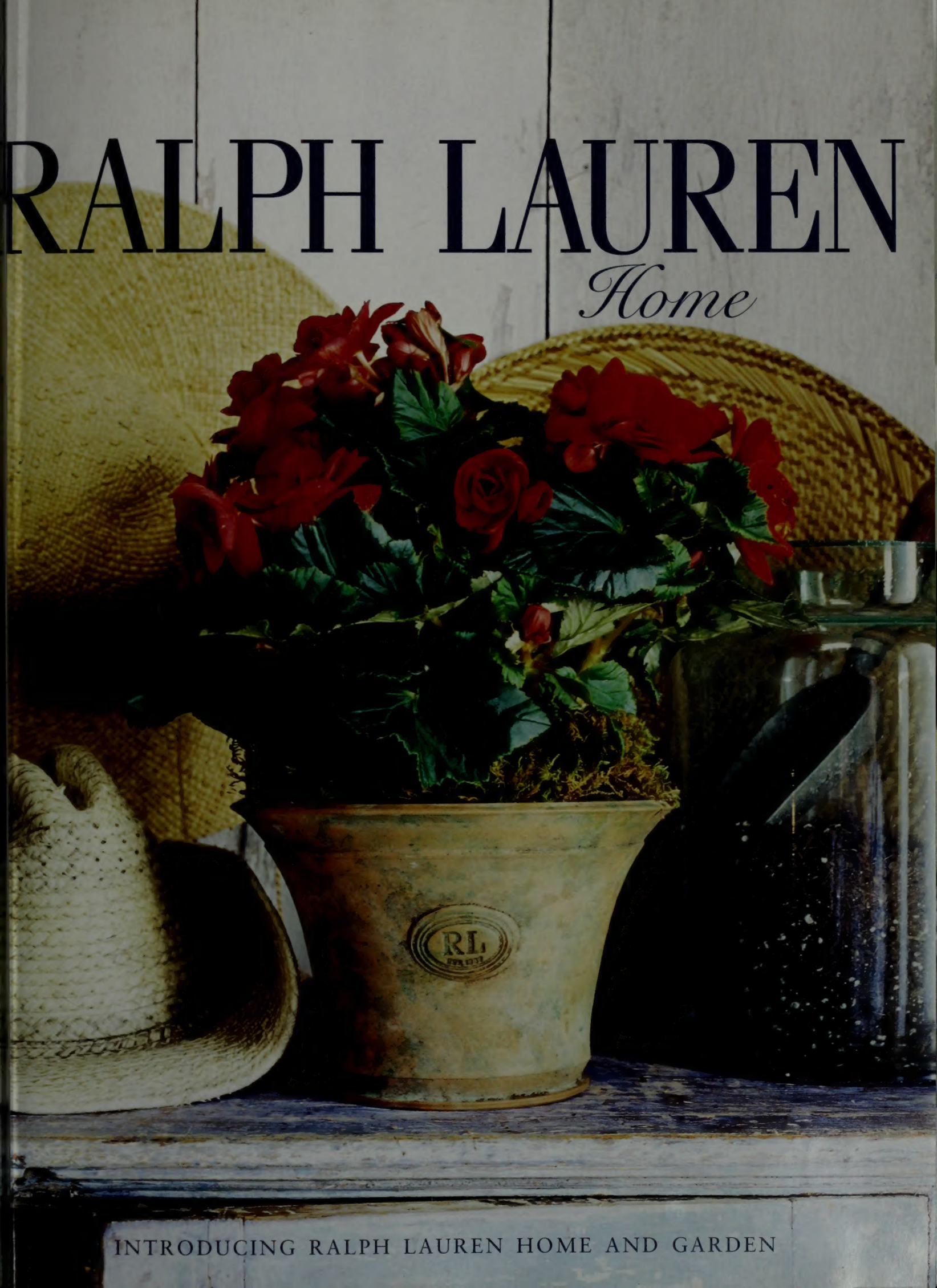


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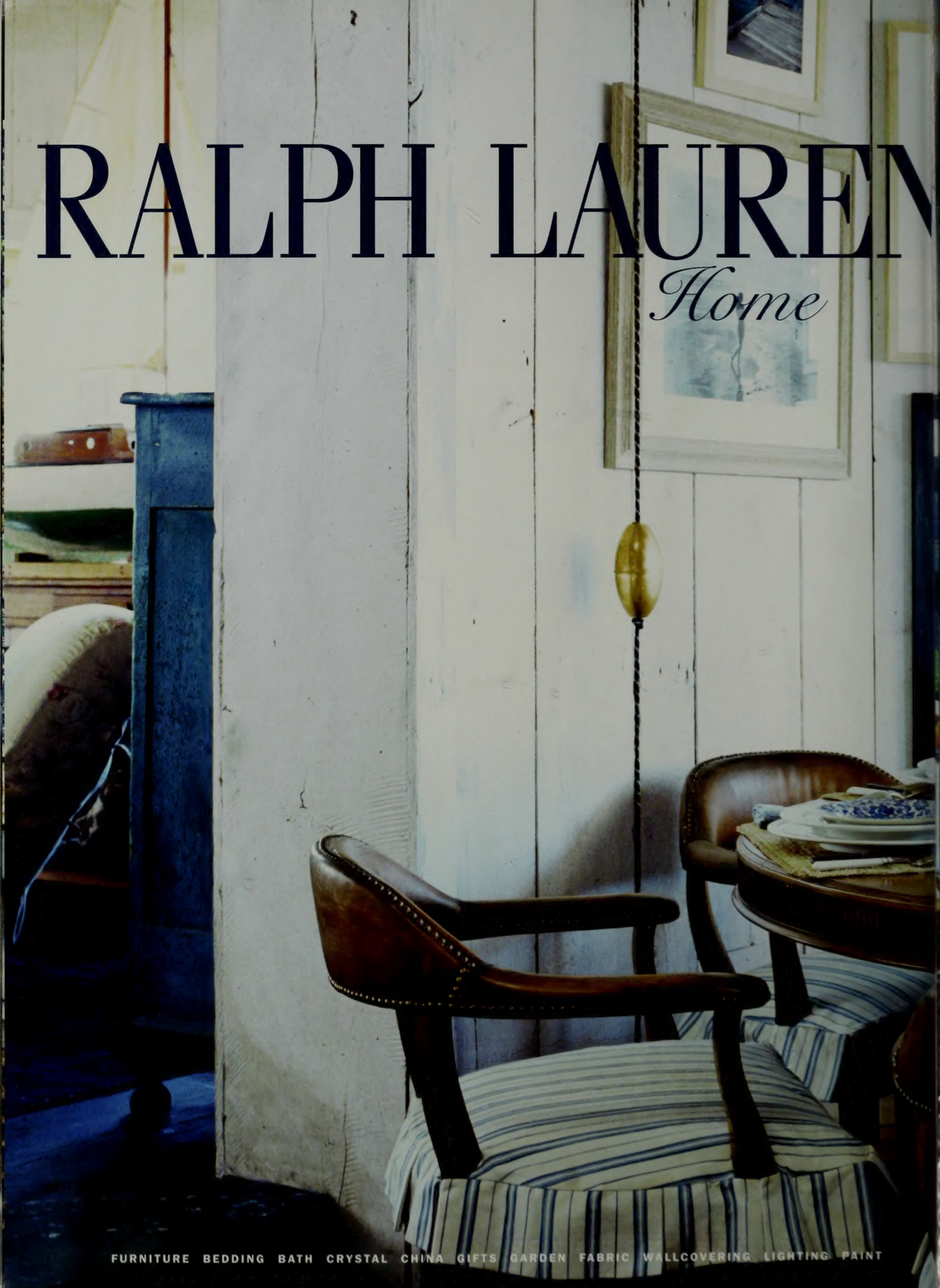

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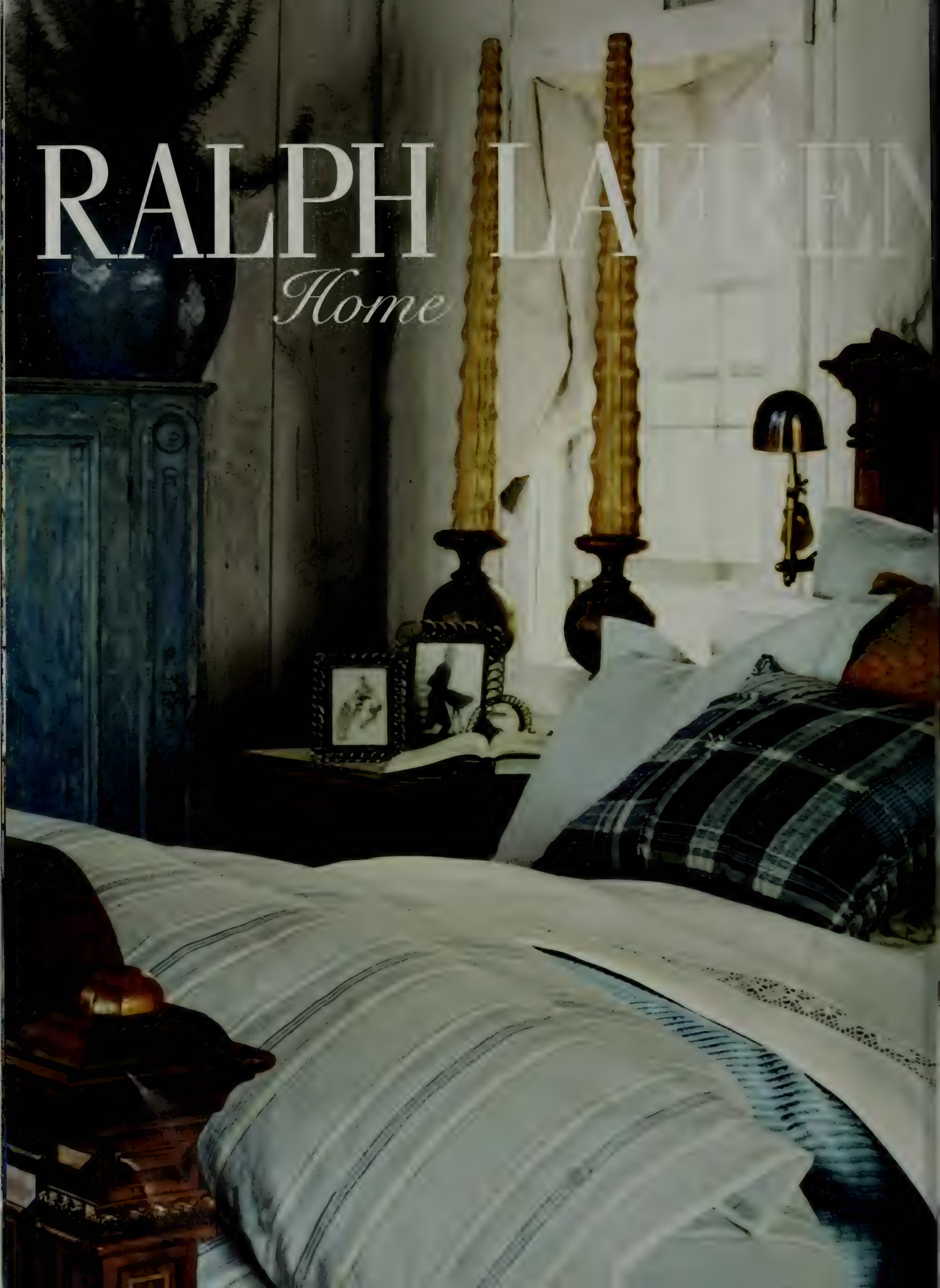







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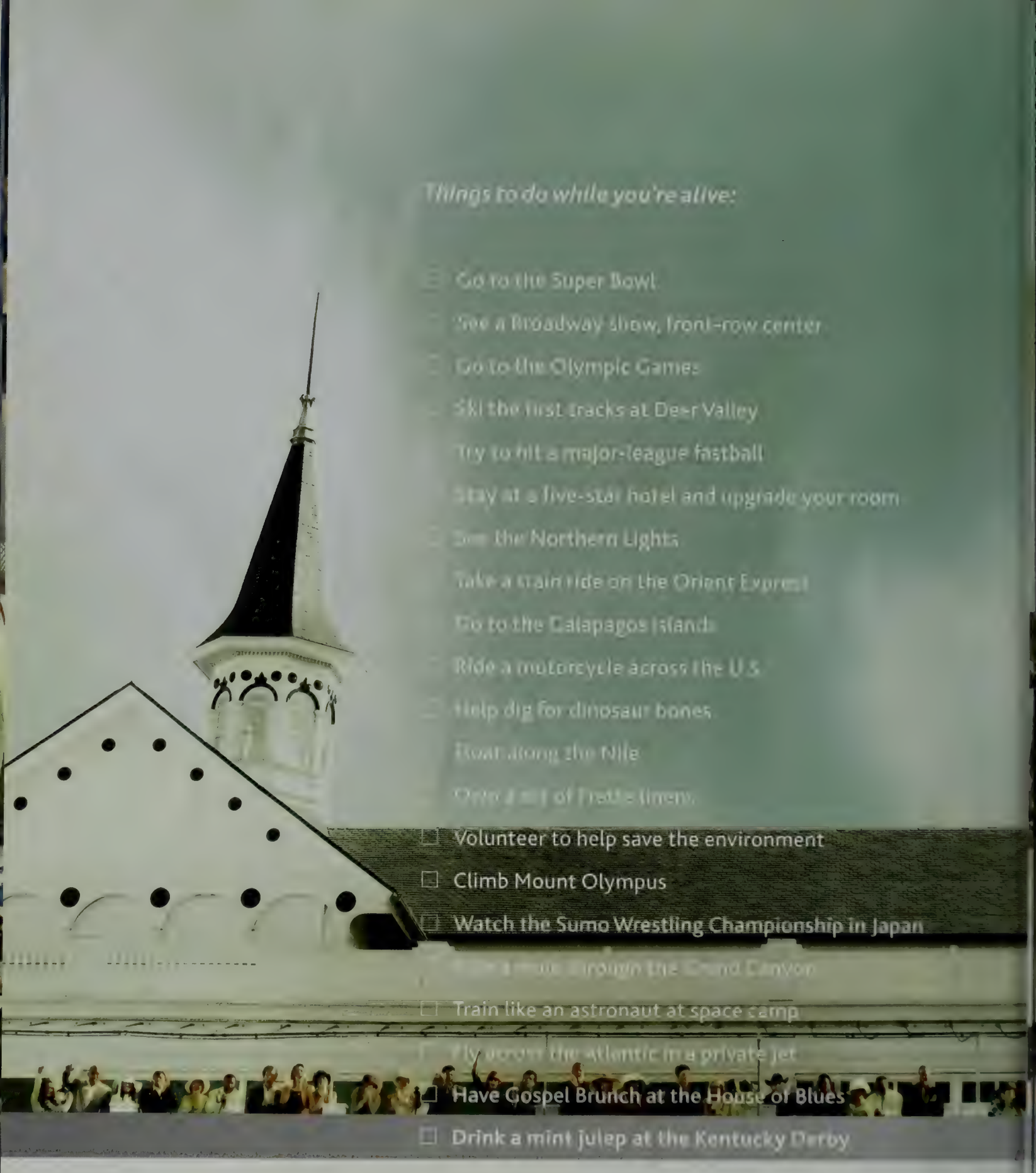




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COVER: Helen Mirren, wearing a vintage dress, in the guest room of a New Orleans cottage she and her husband, director Taylor Hackford, owned. Portrait by Peter Freed. See page 188. ABOVE RIGHT: The dining room of Candice Bergen and Marshall Rose's country house. See page 150.

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In Hawaii, an infinity-edge pool links a contemporary house with the sea. See page 194.

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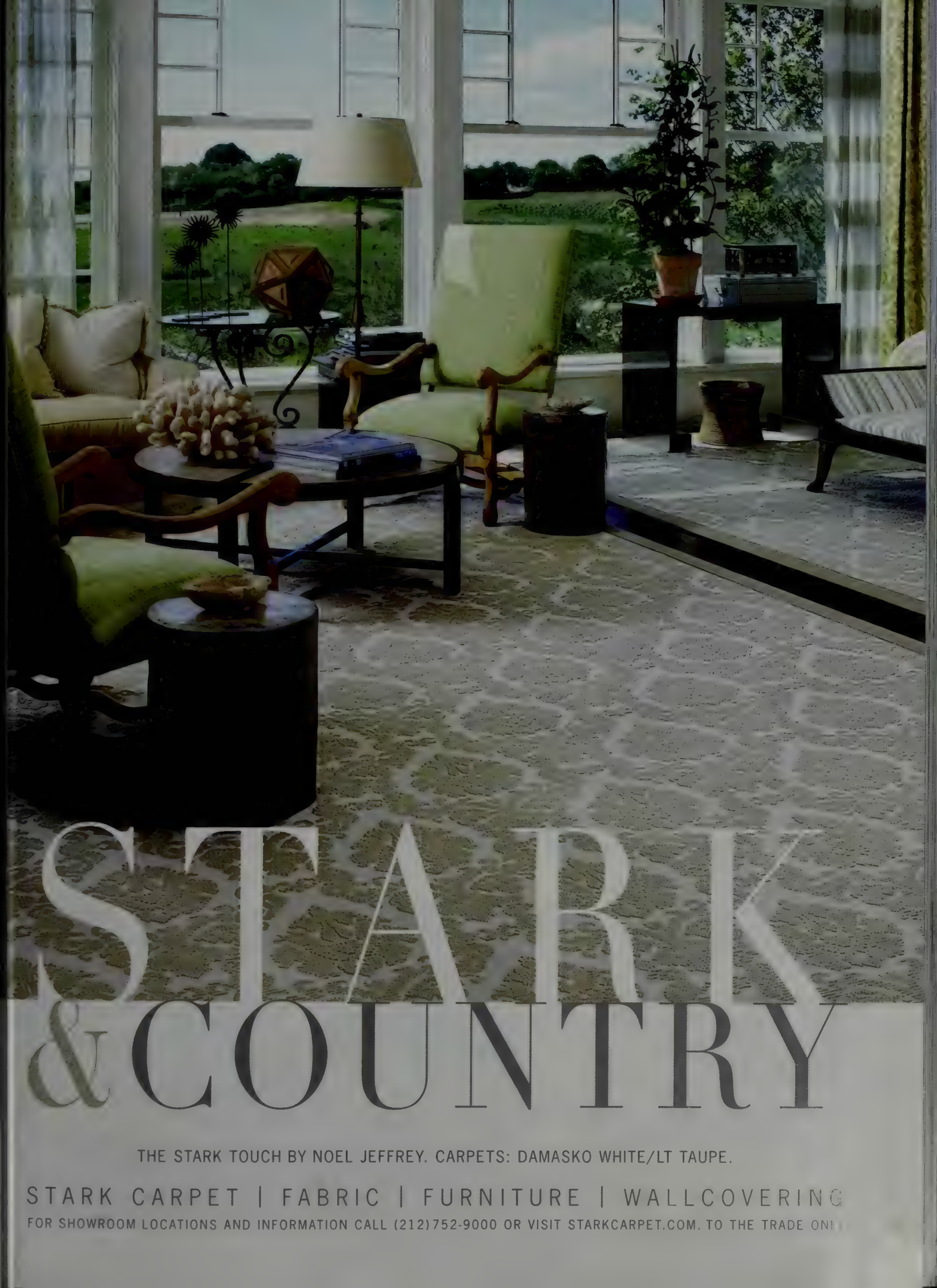


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LEFT: The sunroom of an art-filled Los Angeles house. See page 66. BELOW: A model biplane. See page 176.

APRIL 2007

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AD Revisits Candice Bergen

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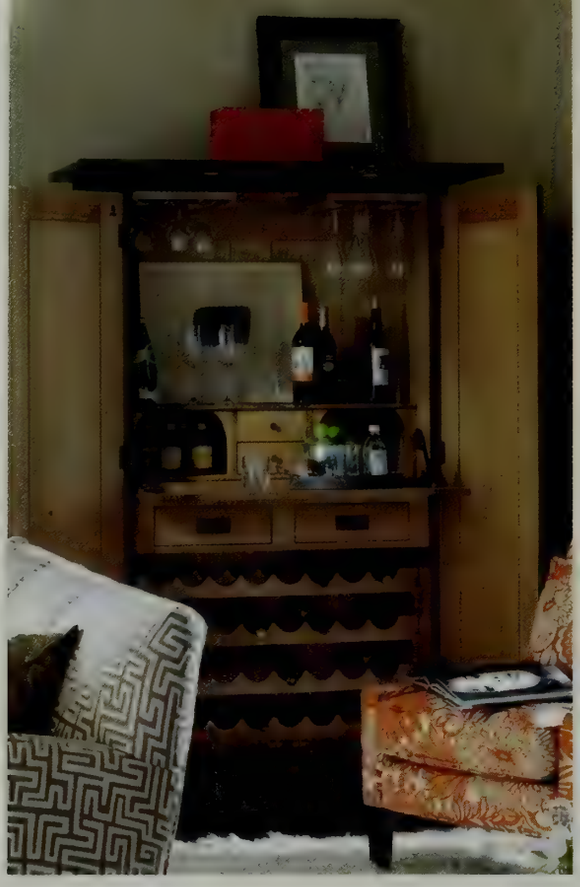
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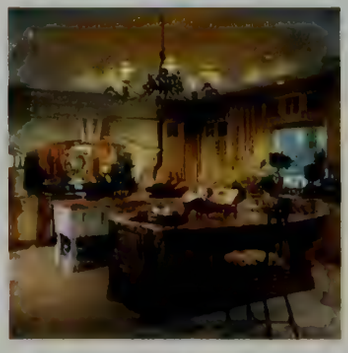
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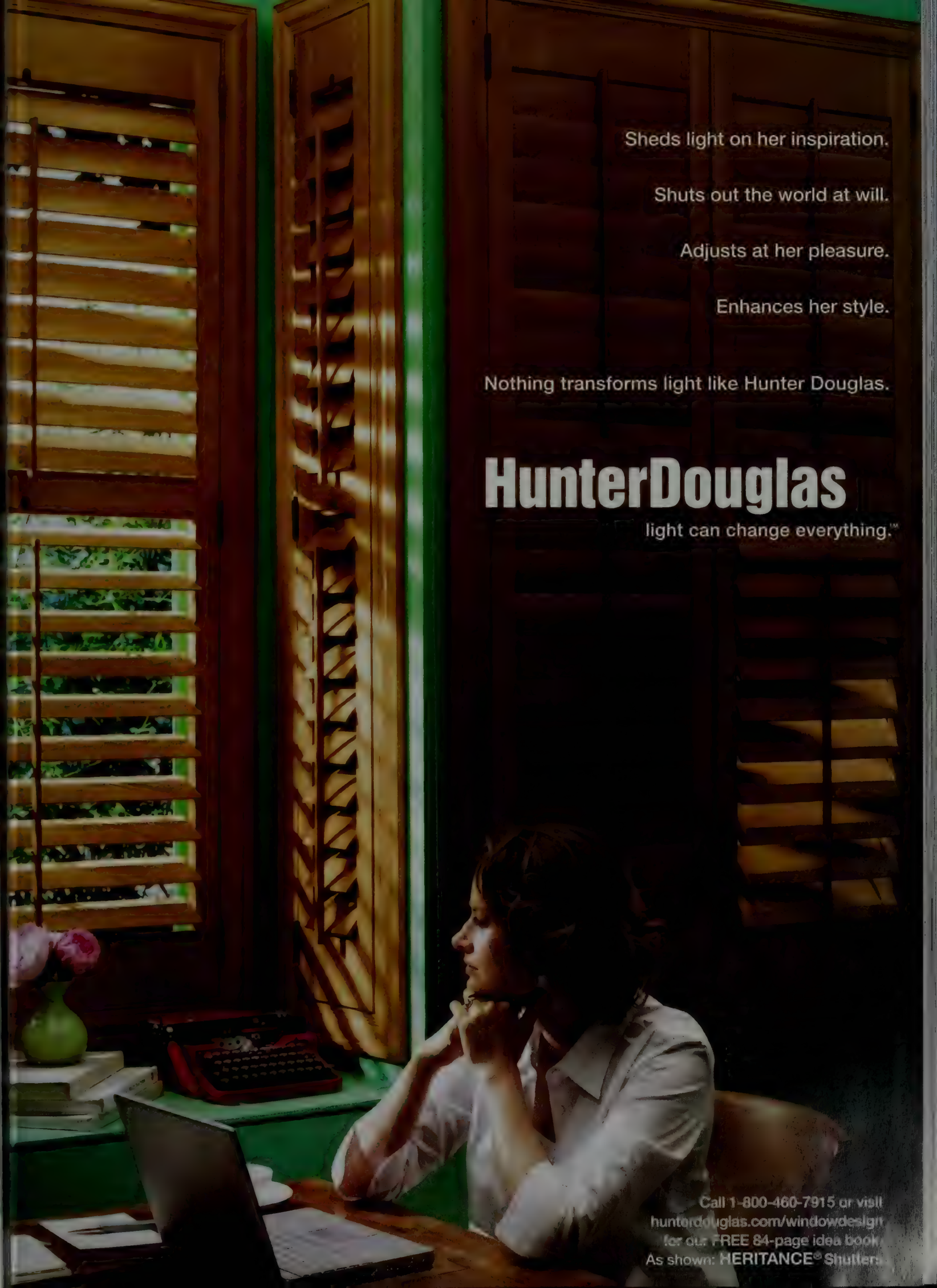
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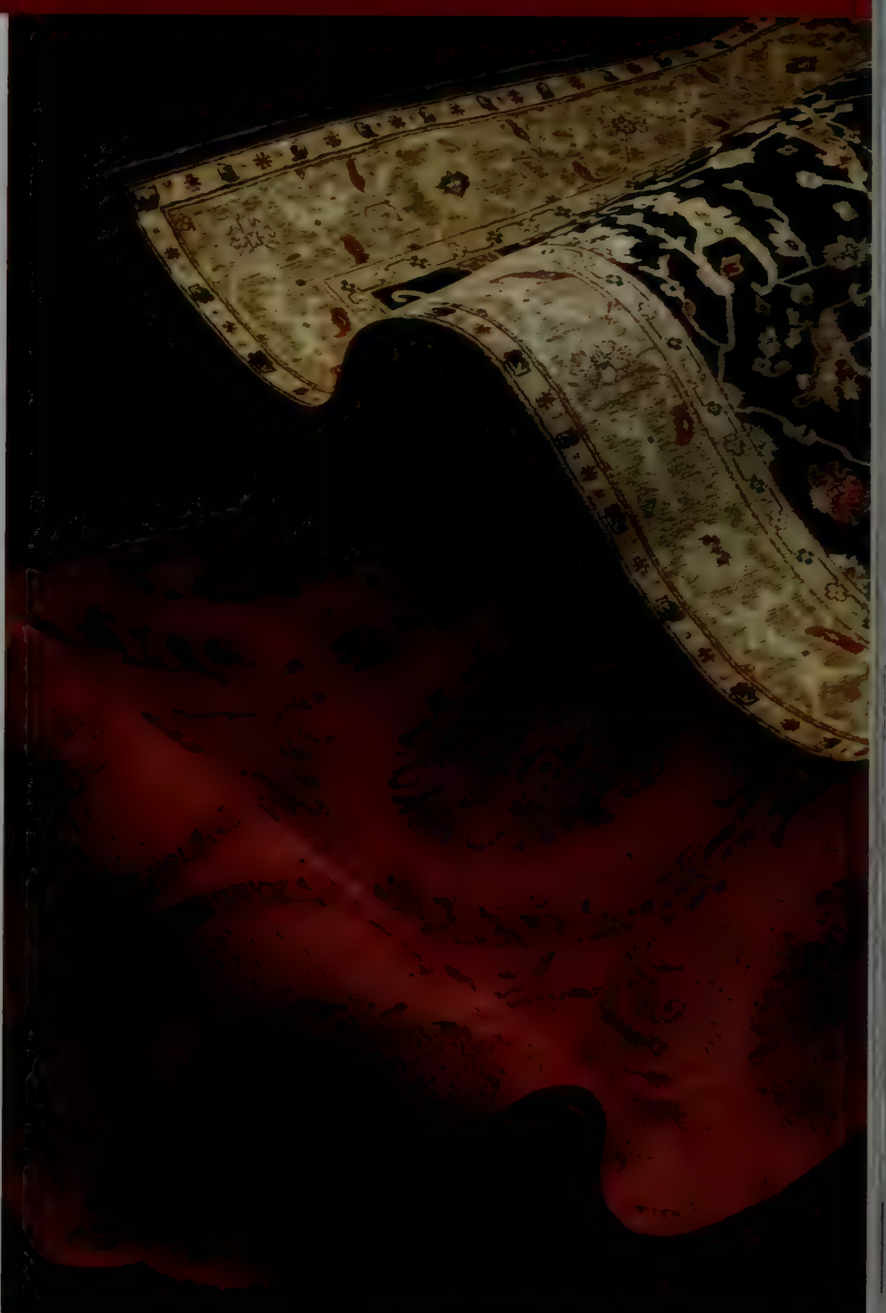




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I'm a relatively new subscriber to your magazine, but your Before & After issue (February 2007) was the most enjoyable yet! In fact, the feature "Windsor on the Hudson" had me digging out a dusty magnifying glass to fully appreciate the detail the Cohens put into their magnificent home. Congratulations on a wonderful issue. I hope to see more Before & After stories in the future.

—Sue Klebbe
Cary, Illinois

DAILY INSPIRATION

I always look forward to receiving a new issue of *Architectural Digest*. As an aspiring interior designer, I value each issue and learn as much from it as possible. But your February Before & After issue is at the top of my list. I design by CAD when remodeling homes, and it's always a challenge to have the client visualize what the design would look like, especially if you are hired to do plans for permit purposes. This issue, which shows the Before and After floor plans, the discussions of the transition, and the Before and After pictures, is awesome. I will use it as a point of reference. The themes you used—such as Art Déco to Minimalist ("Surfside Serenade") or how a couple can realize their grand-scale vision by addressing every last detail ("Windsor on the Hudson")—are, for me, the epitome of design. This issue will always be part of my everyday reference.

Benita R. Delfin
Fountain Valley, California

BLASTS FROM THE PAST

While perusing the February issue, I noticed a page concerning your Web site. I decided to check it out and was pleasantly surprised to find more Before & After stories from previous issues. Although I enjoy reading *Architectural Digest* every month, I especially enjoy the articles that show the progression of each project. How lovely to have the added pleasure of revisiting past stories.

Gina Flannery
Des Moines, Iowa

TO PARIS WITH LOVE

What a wonderful surprise! My husband and I were thrilled to see you feature the Cercle de l'Union Interalliée club in Paris ("Magnificent Revival") in your February issue. We were fortunate enough to have our wedding reception at this spectacular club in June 2006, and it is as beautiful and stunning as your photos revealed.

Hugh and Carolyn Gruhn
Kirkland, Washington

A FLAIR FOR DRAMA

The striking colors Sandra Nunnerle used for a New York apartment ("Par Avenue Renewal," February) are a refresh ing change from the low-key and subdue tones we see so often. The result is ch and dramatic—and as a bonus, there's shot of the peerless Rosalind Russell o the large-screen monitor. I was also in terested in Michael Frank's comment on the social context of the layout of th original prewar apartment and how suc cessfully the space was adapted to mee the clients' modern needs.

Robin Lawrence
Las Vegas, Nevada

PICTURES OF SUCCESS

After 15 seconds of flipping through th pages of the February issue, I saw what have been looking for: photos and storie of a Tuscan farmhouse and of Los Ange les renovations that depicted the ideas have thought about. Now I can go to m architect and say, "This is what I want– isn't it beautiful? Let's do it." I could n put down the magazine when I brough it home. The article, "Tales of a Tusca Farmhouse," illustrated the potential our heritage farm properties near Toron to, Canada. Please include more storie like these in your future issues. They ar great reference articles.

Len Wasylyk
Mississauga, Ontario, Canada

DISCERNING DESIGNERS

Wow! Your new AD 100 issue (Januar 2007) is the best ever. I loved readin about your top designers and architect just the highlighted quote from each on provides a great insight into the world design today. I particularly like the philos ophies expressed by Timothy Corrigan– that you should not "sacrifice comfort an livability to achieve a certain look"—an by Mariette Himes Gomez—don't b "afraid to ask your designer to adapt t your taste." With the broad range of ma terials and resources available today, w no longer need to be slaves to a specifi trend or fashion.

Gillian Fenton
Chicago, Illinois

continued on page 5

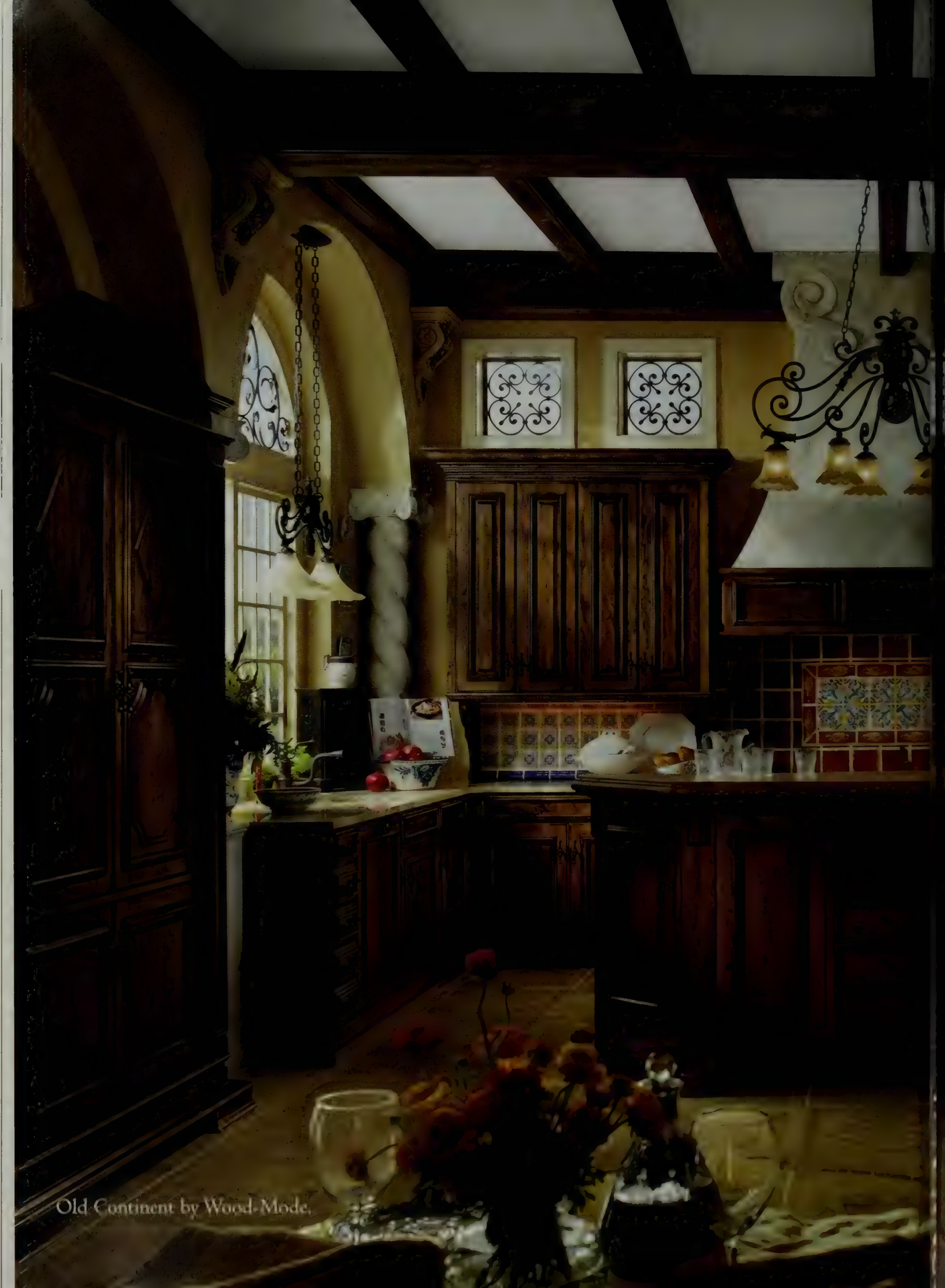
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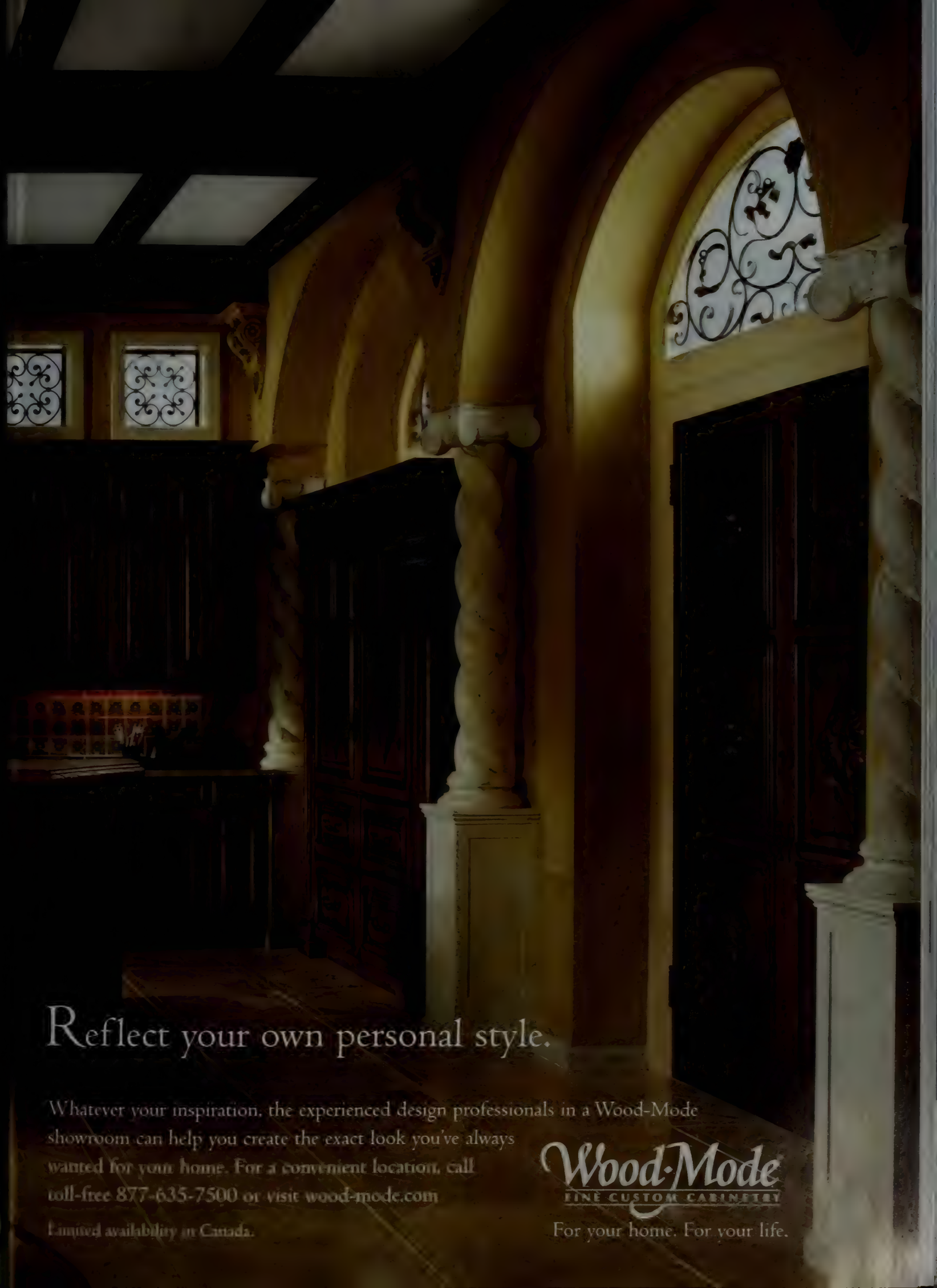
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Letters



The library of designer Diane Burn's residence in West Palm Beach.

AN ISSUE TO SHARE

I've only taken your magazine for a short time. However, it boggles my mind how it can be so terrific every month! I had a ball with the January issue. After reading through it, I noted my observations on each and every feature. Then I passed it along to a friend and asked her to do the same. My friend returned the issue with her comments. It was so much fun to sit down and compare our ideas! Some were similar, some were humorous, and some made me notice things I had overlooked.

MARGERY A. MANVILLE
CLEVELAND, OHIO

THE AD 100

Congratulations on the new list of the world's best designers in the January issue. How great to see that you have included a broad range of designers, from the wonderful class acts like Mario Buatta and Rose Tarlow up through today's tastemakers like Sills Huniford and Timothy Corrigan. This is the kind of coverage that continues to make *Architectural Digest* the design bible. Thank you.

ALLISON TRUMANN
NEW YORK, NEW YORK

FRESH PERSPECTIVE

The opulent detail throughout the luxurious villa in Indonesia ("European Influences on Java," January) was stunning. I particularly liked the wall-size painting in the master bedroom. It was interesting to see it alongside the image of the Italian-influenced corridor shown on the adjacent page. I would never have imagined that the combination of Chinese antiquities and the glorious colors of Tuscany could yield such lovely results—however, *Architectural Digest* has, once again, proven me wrong!

BRIAN HANEY
SAN FRANCISCO, CALIFORNIA

WRITTEN PRAISE

I am not one to write to magazines, but I had to write to say your January issue was outstanding. I read it from cover to cover (something I never do with two small kids) and could simply not get enough of this issue.

SUSAN FUQUA
ORLANDO, FLORIDA

UNEXPECTED CHARM

I have enjoyed your magazine for over 20 years. Your articles and beautiful photos have lifted my spirits and nourished my desires. I gave up my subscription when we sold our cute and comfortable house five years ago and moved to a tiny condominium, but I came back because I missed your fabulous magazine. Thanks for such a delightful experience.

M. VIDAUD
DALLAS, TEXAS

ONLINE FEAST

I'm a huge fan of your updated Web site. Thanks for another forum to satisfy my need for *AD* material.

CLAIRE REYNOLDS
ST. LOUIS, MISSOURI

LASTING IMPRESSION

Recently, as I flipped through the Novem ber 2006 issue, I landed on a page, an time stopped. I knew without lookin for the designer's name that I was see ing a Diane Burn residence ("A Roman tic Composition"). Glorious! How di you know that I've been suffering fro a serious Burn withdrawal for seven months? I love her new home, in We Palm Beach, Florida, and I appreciate an admire writer Joseph Giovannini's inter view and tour. I will not in this lifetime b able to summon Burn to transform ou home, but she must know that her circ of influence, because of her hospitality t *Architectural Digest*, has broadened to in clude many people she will never mee Hundreds of us subscribing to *AD* wo with what we have and find to fashion ou own versions of Burnesque sanctums fo ourselves and our families. Thank yo for presenting everyone's favorite design ers, year after year, and for beautifully cataloguing the magical ways professio als transform plaster and wood into th homescapes of our hopes and dreams.

LILA CHANDLER
ST. JOSEPH, MICHIGAN

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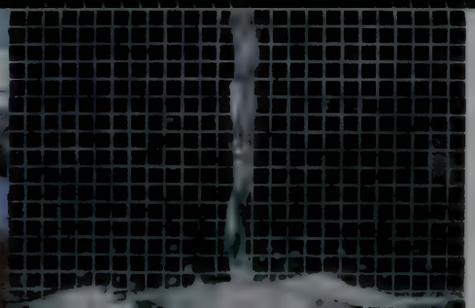
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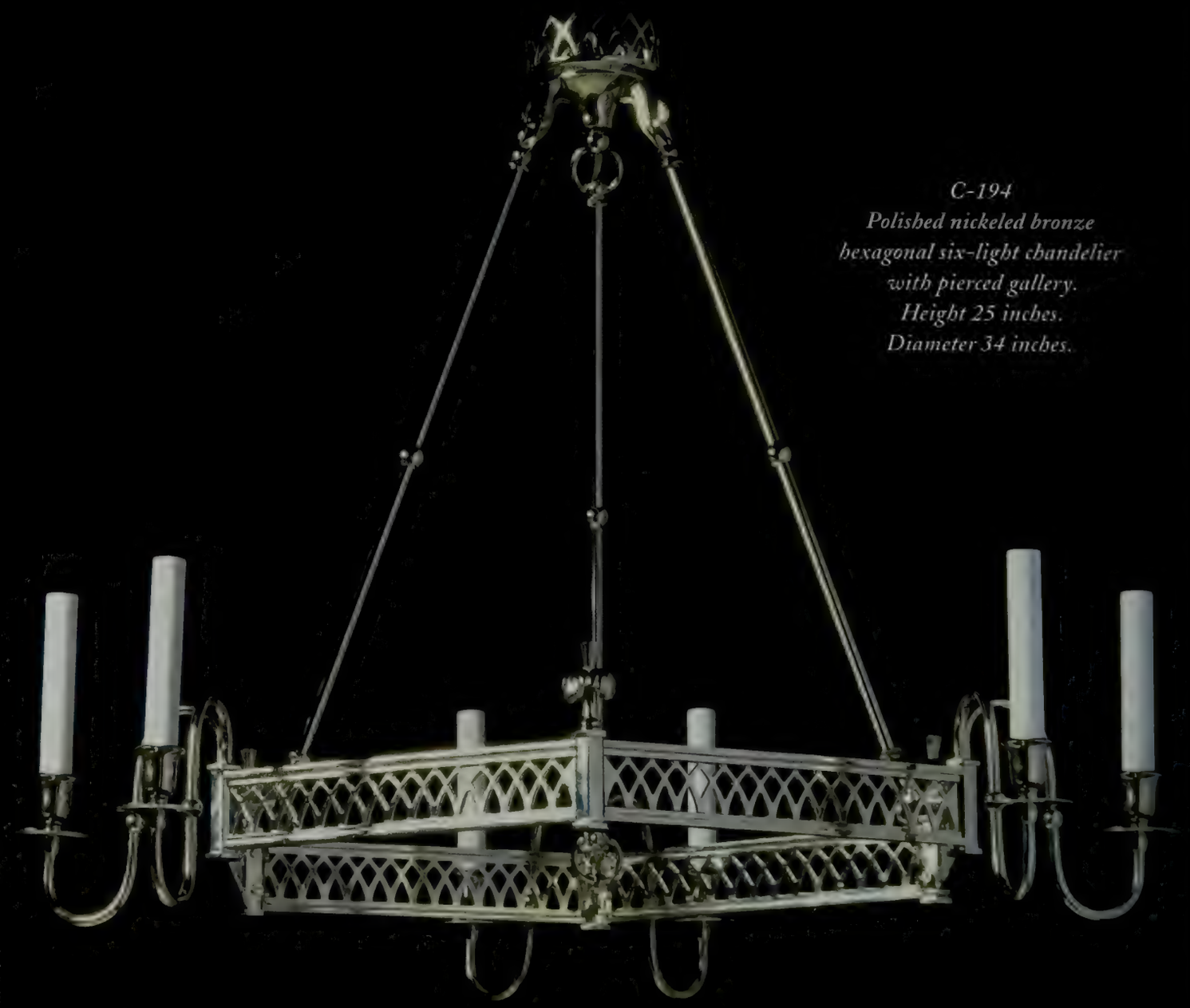
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This month we're taking you inside the homes of not one but two highly respected actresses, Helen Mirren and Candice Bergen. Throughout their careers, these remarkable women have brought intelligence and strength—and a great sense of style—to all of their roles, both on-screen and off. These qualities are also reflected in their homes.

For Helen Mirren, that means paying homage to her beloved New Orleans. We first visited the French Quarter bungalow she shared with her husband, director Taylor Hackford, in 1998. Today we are reminded of their dedication to what they call "the most beautiful city in America." As we go to press, this update from Helen Mirren and Taylor Hackford: "New Orleans is a totally unique environment, and we encourage every American to make a long-term commitment to preserving this fabulous cultural asset."

For Candice Bergen and her husband, Marshall Rose, the task was a delicate one: how to renovate the East Hampton residence Rose built with his late wife, Jill. Working with architect Jaquelin T. Robertson, of Cooper, Robertson & Partners, and designer Elissa Cullman, together they re-created the house in a way that respects the past while embracing the present.

Candice Bergen, whose homes we have shown four times over the years, makes an appearance, too, on our Web site, www.ArchitecturalDigest.com. There you can journey through our archive of those homes, the first of which—her dramatic Manhattan apartment—was published in 1979, before she married director Louis Malle. While on our site you'll see interviews, the AD 100 and other really interesting features, including Mary's Finds. Log on. Look. Listen. Let us hear from you. www.ArchitecturalDigest.com.

Paige Rense, Editor-in-Chief



JUDITH THURMAN ("Let There Be Light," page 160). Architect Robert Kahn and designers Stephen Sills and James Huniford weren't the only ones whose creative talents were on display in a renovated Manhattan apartment, notes contributing writer Judith Thurman. The residents, too, showed a remarkable dexterity. "I was charmed to find a big, sprawling Lego train installation on the floor of the son's room—he assembled it himself—and an intricate jigsaw puzzle, mostly finished, on the dining table. The wife explained that her mother, who lives downstairs, was the puzzle-doer. So it's a deft and brainy family of many parts, literal and virtual. And one has the feeling that they approach life, as they do their loft, as an open-ended work in progress." *Cleopatra's Nose*, a collection of essays by Thurman, will be published by Farrar, Straus and Giroux later this year.



ROBERT MCLEOD ("A Thailand Treasure," page 228). Initially, says photographer Robert McLeod, a northern Thailand residence designed by Bill Bensley has the feel of a resort, "but once you're inside, the materials and craftsmanship tell you that this is not a commercial property. The plan is loosely based on a traditional Thai compound, where each pavilion serves a different function. The garden was actually planted several years before the house was completed, so the grounds are beautifully grown in." From a photographic perspective, he adds, the design was ideal: "The lighting system is incredibly complex, but almost every circuit can be dimmed independently, which opened up great possibilities." McLeod, who is based in Bangkok, is a chief photographer for *Thailand: 9 Days in the Kingdom*, a pictorial book to be published in December.

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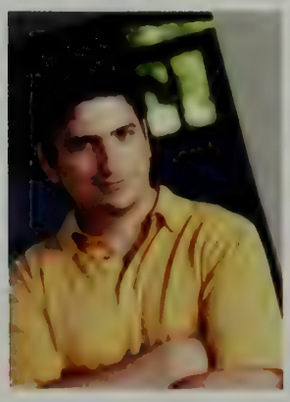
Contributors



ROBERT RECK ("A Natural Accord," page 168). The first time contributing photographer Robert Reck saw a lakeside Austin, Texas, guesthouse designed by Miró Rivera Architects, he was in a boat on the water, shooting another project nearby. Even from afar, Reck says, he was "taken with how this modern architecture was set in a wetlands peninsula. I was struck by the sensitivity, even of the footbridge, to the environment. The integration of the architecture and the landscape was seamless." Once inside the building, he was taken, too, with the way the architects used height to make the most of a small footprint. "It rises three stories, giving you great views as you ascend," adds Reck, who is working on a book about architectural stone.



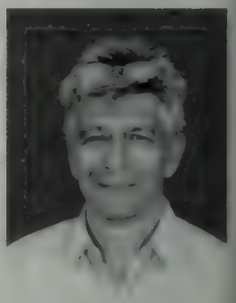
JAMAICA KINCAID ("Gardens: Dances with Daffodils," page 78). "At the beginning of the year it was so warm that my daffodils broke ground and started to grow so rapidly that I was afraid they would then bloom," says Vermont-based writer Jamaica Kincaid. "And then real winter set in: It grew very cold, just below and then just above zero—staying that way for days. I don't like winter, but it turns out that I like even less the complete absence of winter. In winter, the garden disappears from view and I read garden catalogues, the same ones, over and over again. By the time I grow tired of that, it is spring, and the garden rises up and up until it eventually falls into absence again."



JOHN ELLIS ("Design Notebook: For Art's Sake," page 66). "It was like a *Who's Who* in the world of modern art," photographer John Ellis says of his first walk-through at Jane and Marc Nathanson's residence in the Holmby Hills section of Los Angeles. "In the driveway was a Claes Oldenburg sculpture of an oversize, stamped-out cigarette. Punctuating the pool area was a giant, spiderlike Calder piece," he recalls. As his tour of the late-1920s Art Déco/Mediterranean house unfolded, Ellis was continually amazed by the extensive and eclectic display of fine art: a shiny Donald Judd sculpture in a hallway; a brightly colored Picasso painting in the dining room. Recently revamped by designer Richard Hallberg, the setting for this stunning collection, Ellis remarks, "is no sterile, industrial museum but rather a nicely scaled, historic house—the perfect backdrop for living with art." Ellis, who is based in Santa Monica, California, is the photographer for a book about the Modernist architect Harwell Hamilton Harris, which is to be published by Gibbs Smith later this year.



MILDRED F. SCHMERTZ ("Georgian Renewal," page 220). "I'm interested in the preservation of noteworthy houses and the architectural artifacts that go with them," says architect and contributing writer Mildred F. Schmertz. "If a fine old house is to be torn down, I hope that all of the well-designed and -crafted things in it—windows, doors, mantels, moldings, pediments—will be recycled to find new lives in new places," she explains. Schmertz, a former editor-in-chief of *Architectural Record*, was impressed by the care that Roy Cullen and his wife, Mary, took in documenting items from their old house to be used in the town house they planned to build and by the way Mary Cullen supplemented these pieces with historical objects she found at galleries and salvage yards. The architectural firm that designed their new home, Ike Kligerman Barkley, "put all of this together with great skill," she says, "but their talent came as no surprise."



PAUL WARCHOL ("Manhattan Grand," page 204). "When I walked in, I said to myself, This is going to be great for film," photographer Paul Warchol says of the expansive New York penthouse he captured for this issue. The scale, rich fabrics and striking architectural details of the 7,000-square-foot residence, designed by Charles Allem, allowed Warchol to use lighting techniques he might shy away from in a more minimal setting. "I was struck by the baronial feel," he adds, and by its Old World elegance. "For a moment you could forget that it's 2007 and have it be this pre–*Breakfast at Tiffany's* moment." The quality of its construction and the solidity of its materials lend it an enduring quality, he notes: "In 75 years this apartment will still maintain its timeless dignity."



JEFFREY SIMPSON ("Historic Design: From a Different Cloth," page 74). One of the first interviews Jeffrey Simpson did for *Architectural Digest* was for a July 1981 article about Rose Cumming's sister Eileen Cumming Cecil, who was then running the family interior design business. "Rose had that enormous style, creativity and joy that I also found in her sister," he says. "They were infectious in their creativity and didn't seem to be afraid of anything." Returning to the Cumming story after all these years was a delight, says Simpson, a contributing writer and author of books on social history, including *America: A Family Memoir*. "Writing this brought me back through history—of the magazine and the design world."

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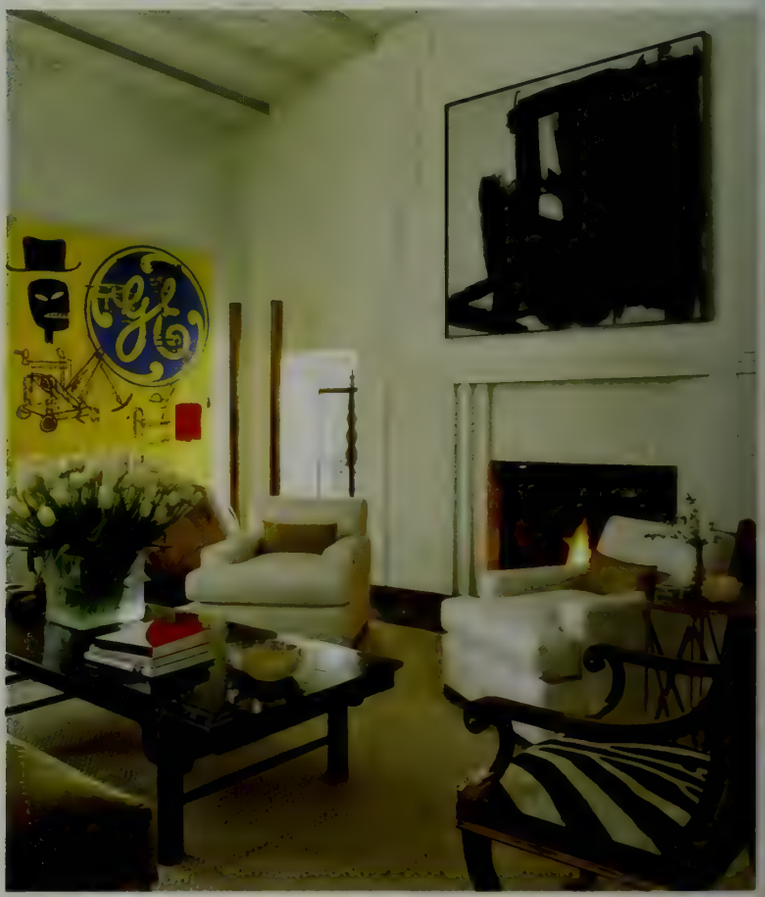
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Architectural and Interior Design by Richard Hallberg of Hallberg-Wiseley
Text by Peter Haldeman/Photography by John Ellis





"How do you like my art?" inquires Jane Nathanson by way of a greeting. It's a bit like Elizabeth Taylor asking what you think of her jewelry or the Earl of Elgin soliciting your opinion of his marbles. Nathanson, who serves on the boards of both the Los Angeles County Museum of Art and L.A.'s Museum of Contemporary Art, and her husband, Marc, a communications executive, have personally amassed a museum-magnitude collection of 20th-century paintings and sculpture. And the setting for this treasure trove—a late-1920s Art Déco/Mediterranean villa recently polished to a fine luster by designer Richard Hallberg—is a prize in its own right.

Won over by the house's drama and scale, its bold plaster reliefs and intricate tile work, the Nathansons acquired the property, in Los Angeles's Holmby Hills area, some two decades ago. "Someone we knew came over and said, 'Oh, those tiles are so fabulous, because they're made with radium dye—they're radioactive,'" recalls Jane Nathanson, a psychotherapist with the sharp candor of a native New Yorker and the long blond tresses of an Angeleno. "We had to rip it all out—the thing that sold us on the house." Nuclear disaster averted, the couple hired the late designer

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Above Left: A stepped doorway hints at the Art Déco details inside Jane and Marc Nathanson's 1920s Los Angeles residence. They hired designer Richard Hallberg to add a gallery for their art collection, but the scope of the project expanded to include renovations of the house's first floor and garden. Above: Over the living room's fireplace is a 1960 Franz Kline oil. Andy Warhol and Jean-Michel Basquiat's 1984–85 *GE Tobacco Section* is at left.



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ABOVE: "Ebonized-walnut floors were laid, and the original plasterwork was painted stark white for a simple background for the art," says Hallberg. Two other Warhols—a 1964 *Double Elvis* and a 1973 silk-screen portrait of Mao—also hang in the living room, along with Ellsworth Kelly's 1998 oil *Yellow Black*. Bergamo lounge chair pillow fabric. Schumacher carpets. Gilt console from Therien. BELOW: Beneath John Chamberlain's 1983 chromium-and-painted-steel *Archie HaHa*, a tree-form console lends "whimsy to the stark geometric forms of the original architecture," notes the designer.

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Kalef Alaton to create a light, elegant backdrop for their art. They lived in the house comfortably for the next 20 years, raising their three children and nurturing their ever-evolving collection. A couple of years ago they ran out of wall space for the art and decided to tear down a somewhat moldy add-on from the 1940s and install a gallery. "For some reason, we were going to build a gallery underground instead of above," says Nathanson. "Richard right away got that it should be a two-story addition that would mirror the house."

"The house really has such great integrity," affirms Hallberg, who knew Nathanson as a regular patron of his Melrose Avenue shop. "We wanted to do something that was clean and contemporary but still related to the house." Inspired by the oval entrance hall in the main house, he designed an oval entrance to the new wing—an airy anteroom whose elliptical skylight now illuminates a large-scale mobile by Alexander Calder. Hallberg used 16th-century charcoal limestone floors to anchor the light-filled entrance hall and family room beyond (if a family room can feature works by Barbara Kruger and Gilbert and George). The art gallery below has polished-concrete floors and plain white walls that set off changing installations by the likes of Frank Stella, Dan Flavin and Julian Schnabel.

"We weren't really going to do anything but the addition," Nathanson muses. "The pool and the yard and the rest of the house just unfolded." While working on the new wing, Hallberg concluded that the swim-

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ABOVE: In the dining room, an 18th-century rock-crystal chandelier serves as a dynamic counterpoint to the space's paintings: from left, Robert Rauschenberg's *Artesian*, 1980; Basquiat's *Venus*, 1982; and Picasso's *Tête d'Homme*, 1971. Rogers & Goffigon chair and drapery fabrics. BELOW: Gilbert and George photographs from 1972 and a 1970 Cy Twombly oil hang in the new wing's family room. "Richard created harmony between the addition and the existing house," says Jane Nathanson (below right). Glant linen on chaise and large pillow. Small pillow covered in pieces of carpet from Mansour.

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ming pool in back needed to move three feet in order to align properly with both the addition and the main house. "My husband almost had a heart attack," claims Nathanson—but she and Hallberg were just getting started. The designer revamped the entire yard, creating sleek white backdrops for sculptures by Calder and Richard Serra and enhancing the views from the house. "Once the house came into play," Hallberg explains, "we thought, We've got to keep going, make it all work."

The designer brought the addition's chiaroscuro-like interplay of light walls and dark floors into the house, painting the elaborate plasterwork a pure white and swapping honey-colored parquetry tiles for ebonized walnut set on a bias that echoes the lines in the plaster. He resur-

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"The easy thing would've been to do Déco interiors. We wanted something that's less expected."

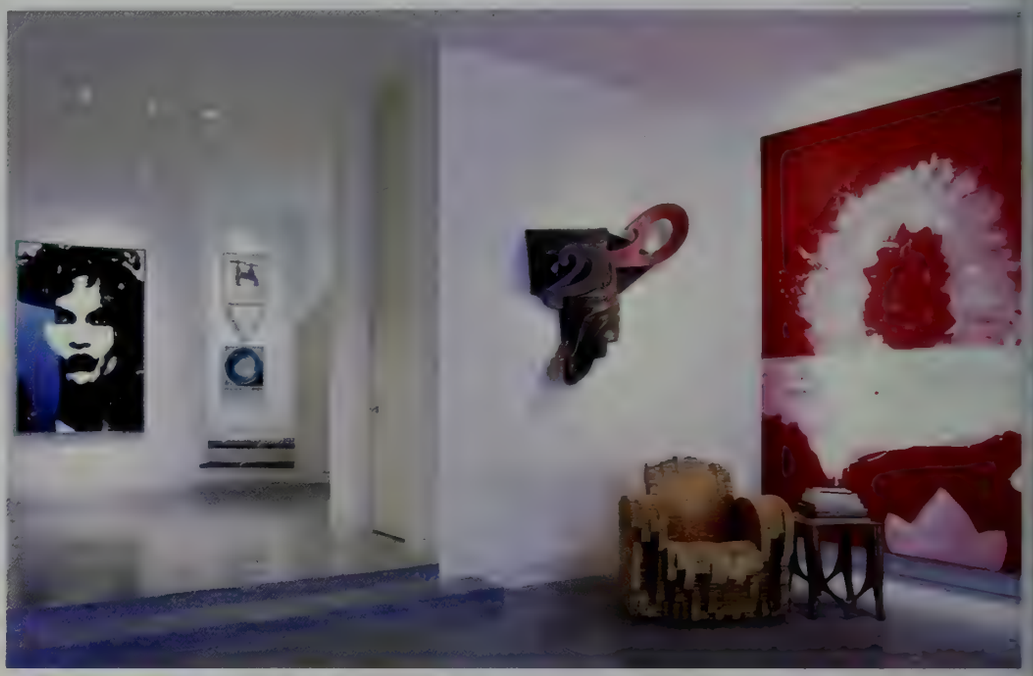

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"We were going to build a gallery underground instead of above. Richard got that it should be a two-story addition that would mirror the house."

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faced the oval entrance hall, deploying the same charcoal stone he used in the addition and staining the avocado-green terrazzo staircase a dark gray. Hallberg also opened up the sunroom with French doors and created a sophisticated library with paneling and 24 coats of black lacquer. "The easy thing would've been to do Déco interiors for a Déco house," he says. "We wanted something that's less expected." With that in mind, he replaced all of the furniture except the stone table in the dining room with "a mixture of contemporary and classical things that you don't normally put into the same room, from these rattan chairs to beautiful old consoles."

"Richard always won on the furniture," Nathanson maintains, "and I always won on the art." She took the opportunity to shuffle her collection, using the house's dramatic scale changes and stepped openings to showcase pieces like Andy Warhol's *Double Elvis* (in the living room) and Roy Lichtenstein's *Interior with Three Hanging Lamps* (above the stairs). The art may be blue chip, but the Nathansons don't treat their house like a museum (the only officer on duty is Duane Hanson's *Security Guard*). They entertain often—the new gallery seats 90—and their grown children live nearby and are frequent visitors. In fact, Hallberg's doing "a simplified version of this" for their son Adam, himself a collector of contemporary artists. He's also about to start work on Jane Nathanson's sitting room upstairs. "This time I just said, 'Do it,'" she says. "Now I trust him with my life." □



ABOVE: The lower gallery. Katharina Sieverding's *Maton 1/4B*, 1969/73, left, and 1974 Cibachrome prints by William Beckley hang at rear. A Frank Gehry–designed armchair is flanked by a 1986–87 Frank Stella, left, and a 1989 Julian Schnabel. BELOW: Standing in the garden is a 1963 Alexander Calder stabile. Perennials chaise and pillow fabrics; Santa Barbara Designs umbrellas.



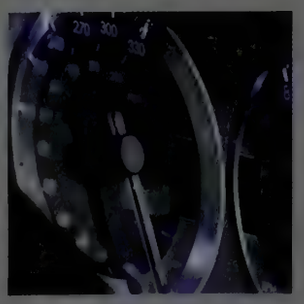


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From a Different Cloth

Pioneering Decorator Rose Cumming's Bold Textile Designs Are Rediscovered

Text by Jeffrey Simpson/Photography by Billy Cunningham



SHOCKING-VIOLET HAIR, FLOATING draperies, a rich anecdotal style and a shrewd and loving eye for beautiful things—these were the elements that made up Rose Cumming, the legendary decorator. Her life was the stuff of romance. She was born on an Australian sheep ranch. In 1917 she and her sister came to New York on their way to England, where Cumming was to be married; but even though the United States had not yet entered World War I, no ships were accepting women for passage across the bellicose waters, so the sisters were stranded. Having great social presence (and a little money), they became popular in New York society. Cumming, finally deciding that she needed a job, asked her friend Frank Crowninshield, the editor of *Vanity Fair*, what to do. When he suggested she become a decorator, Cumming is said to have replied, "Perhaps I would, but first tell me what it is."

She quickly learned what decorating

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ABOVE AND INSETS: ***Bird in Circle***, a linen hand-printed by Rose Cumming (above left), features the vibrant contrasting colors that marked her textile and interior work. The fabric, simpler and more abstract than her chintzes, was never put into production by her company. It was rediscovered after Dessin Fournir acquired the firm and is available in gold, green and six other colors.

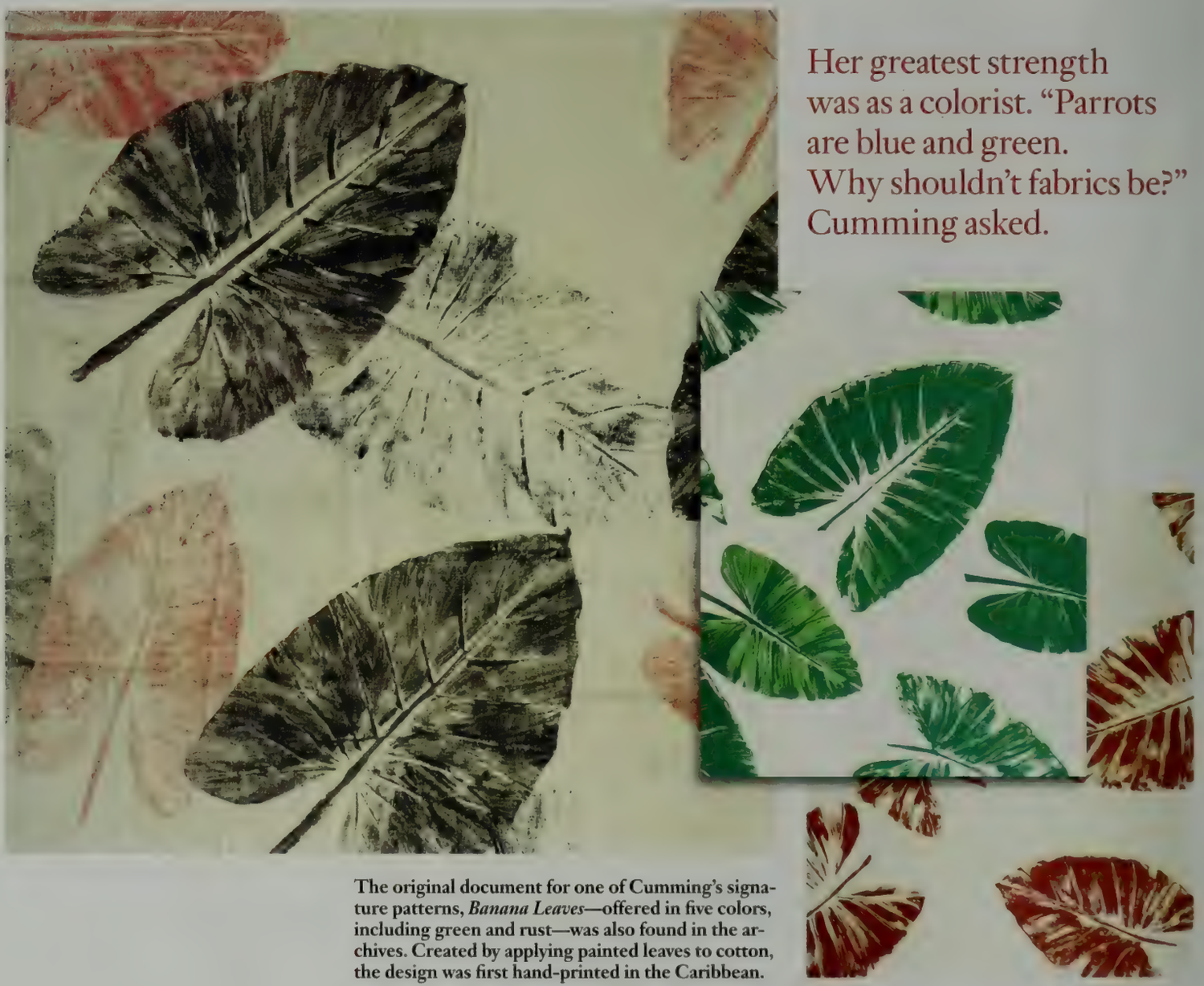
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Her greatest strength was as a colorist. "Parrots are blue and green. Why shouldn't fabrics be?" Cumming asked.

The original document for one of Cumming's signature patterns, *Banana Leaves*—offered in five colors, including green and rust—was also found in the archives. Created by applying painted leaves to cotton, the design was first hand-printed in the Caribbean.

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meant. She opened her own shop on Park Avenue, which functioned in the European way: It was her decorating office and a retail shop for antiques and fabrics.

Cumming's signature trait was that she was a showman. From the beginning, she put the best of her furniture and bibelots in the window of the shop, and at night she left the lights on, which nobody had ever done. Her rooms were stage sets, with an unexpected mix of elements and a glittering fairy-tale effect. As a decorator, Cumming would become famous for combining pieces in ways that seemed random, although they were actually highly disciplined. She liked and used—often together—Gothic and early English, Asian (except Indian), Chippendale, Louis XV, Austrian Baroque and painted Venetian furniture. Her greatest strength, however, was as a colorist. She painted walls aubergine, mixed teal blue with lime green, tangerine orange and blood red and filled a room with her favorite hyacinth taffeta, spiced with purple and pink. "Parrots are blue and green. Why shouldn't fabrics be?" Cumming asked.

She was an iconoclast with materials as well as styles and colors. She covered walls with Mylar, draped beds in silver lamé and, in the 1930s, hung cellophane curtains at the windows. With her sense of the dramatic, it is not surprising that she counted Marlene Dietrich, Norma Shearer and Mary Pickford among her clients.

Cumming designed and printed fabrics in her own bold colors, creating some from scratch and sometimes recoloring chintzes she bought in England. Her sister Eileen Cecil carried on the fabric business after Cumming's death in 1968, with the help of a designer named Ronald Grimaldi. Recently, the business was sold to Dessin Fournir, the Kansas-based furniture and fabric firm headed by Chuck Comeau. In going through the archives, Comeau discovered old boxes that contained fabrics hand-painted and -printed by Cumming in the 1930s in simpler and more abstract forms than her chintzes. Comeau says, "Opening those boxes, I felt the way somebody would feel if they found King Tut's tomb. It shows another side of what Rose did, but it all fits in with the way she combined forward thinking and progressiveness with classicism and timelessness."

Not long before her death, Cumming recalled what she had written years earlier: "Either you have a flair or you haven't." Cumming had it. □



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Dances with Daffodils

Wordsworth Inspires a Meadow of Flowers at the Author's Vermont Home

Text by Jamaica Kincaid
Photography by Saxon Holt



I wandered lonely as a cloud
That floats on
high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing
in the breeze....

Ten thousand saw I at a glance,
Tossing their heads
in sprightly dance....
—William Wordsworth

When I was a child, a long time ago, I was forced to memorize this poem in its entirety, written by the British poet William Wordsworth. I had to memorize many things written by British people, since the place I was born and grew up in was owned by the British, but for a reason not known to me then, of all the things I had to memorize, I took an ill feeling to this piece of literature. And why should that have been so? Let me show you a picture of the little black-skinned girl, with hair strands curlier than wool, an imagination too vivid for the world into which I was born, my mind (whatever that meant and means) shining new and good, certainly good enough to know that there were things it was not allowed to know. The daffodil, for one: What was a daffodil, I wanted to know, since such a thing did not grow in the tropics.

In my child's mind's eye, the poem and its contents (though not its author) and the people through whom it came were repulsive. I had no rational or just way of arranging and separating the people who created the things to memorize from the people who made me memorize wonderful things, whether they were about daffodils, heaven and hell or just

continued on page 80



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Memory is not set, no matter how we wish it to be so, and the past will intrude upon the present.



Writer Jamaica Kincaid says she has been ambivalent about daffodils over the years.

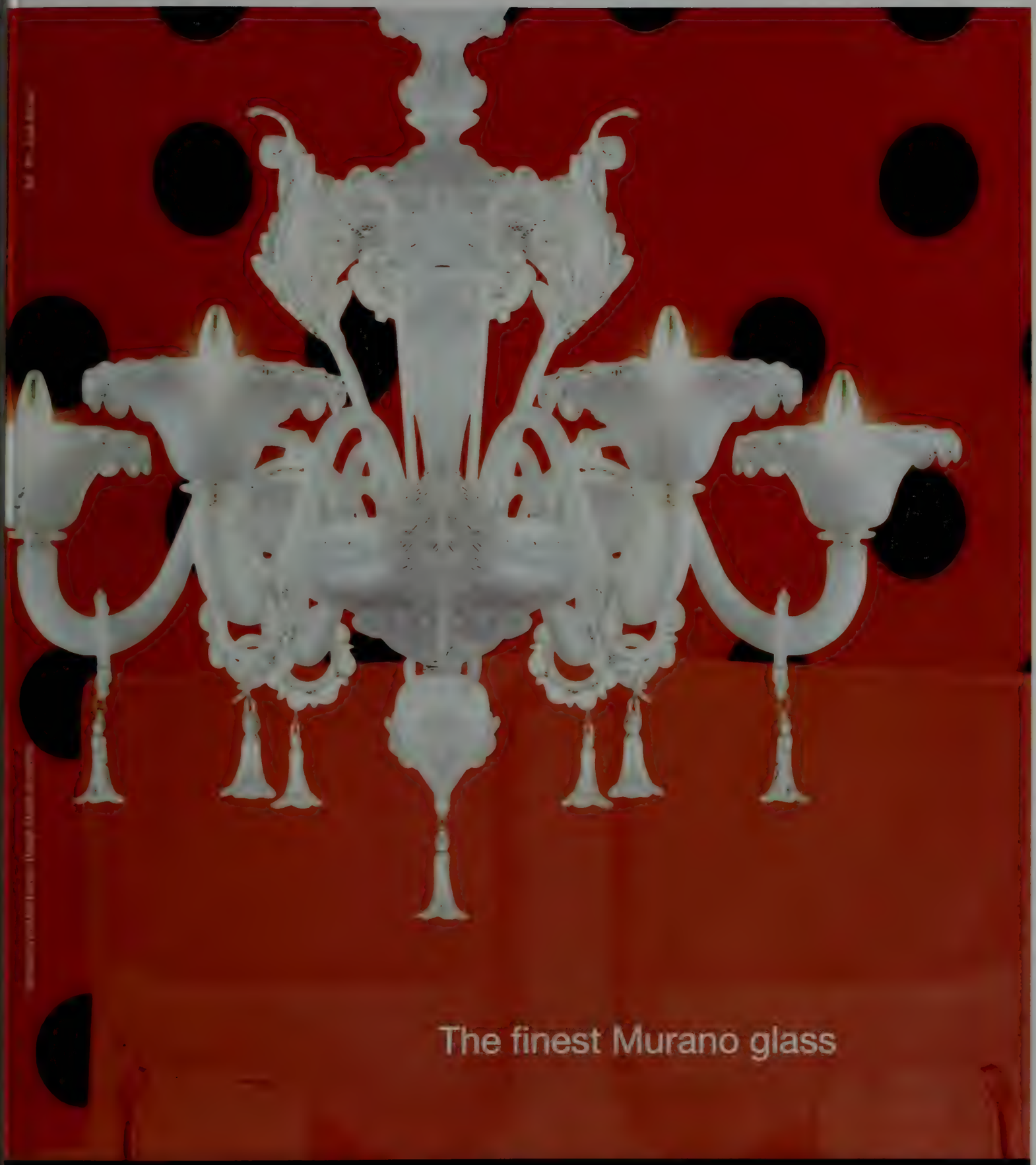
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the river Thames. And so for me, "I Wandered Lonely as a Cloud" became not an individual vision coolly astonishing the mind's eye but the tyrannical order of a people, the British people, in my child's life.

And yet, given all of that, what has the daffodil become to me, for memory is not set, no matter how we wish it to be so, and the past will intrude on the present new and fresh. I now live in a climate that has four seasons. When I was a child and memorizing the British literary canon, I lived in a climate of eternal summer, and the reality that, in England, four different climates existed filled me with sadness, succeeded by longing and, inevitably, curiosity.

Last fall I planted, without qualms, 2,000 daffodil bulbs, 'Rijnveld's Early Sensation', in my lawn. This cultivar came on the market in the 1940s, and it is the only one I can find in any catalogue that brings to my mind that host that danced in the breeze. For 20 years now I have lived in Vermont, a state that falls in a climate suit-

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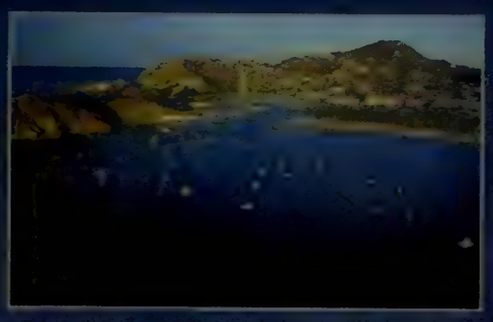
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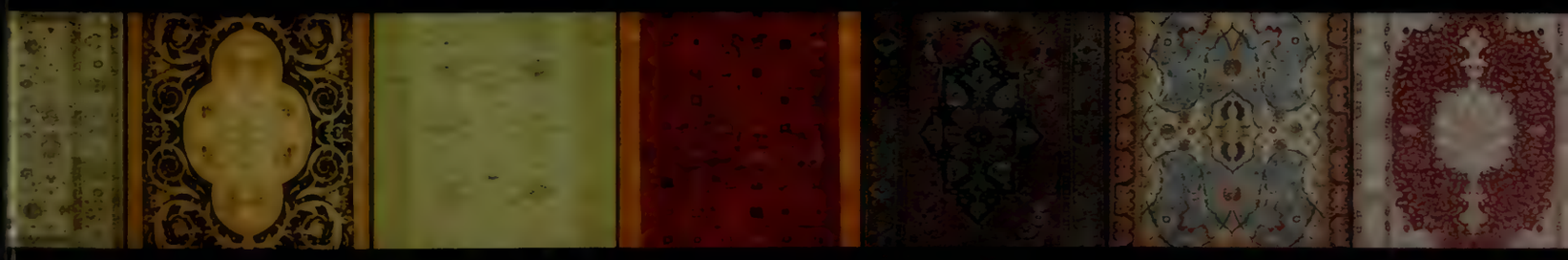
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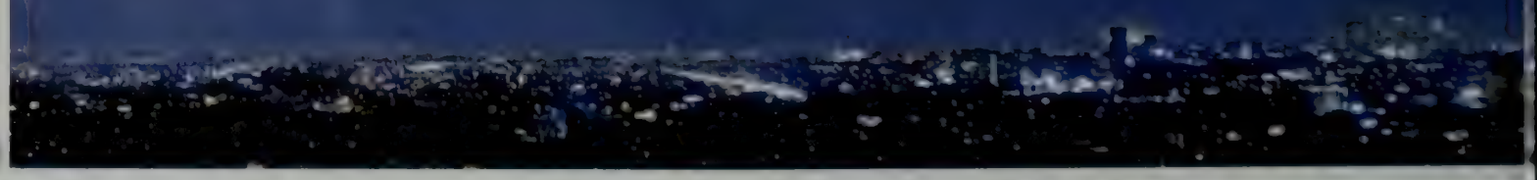
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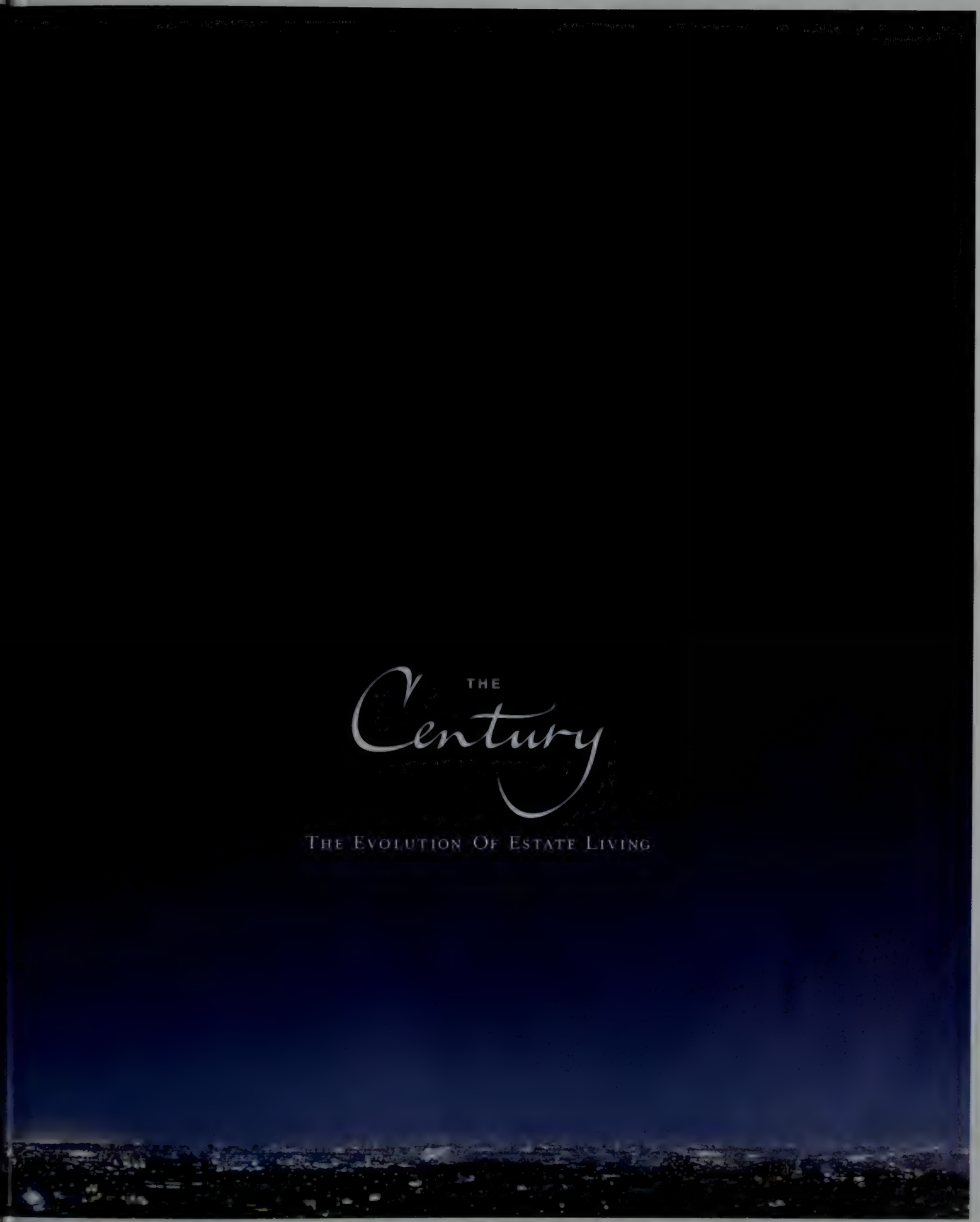
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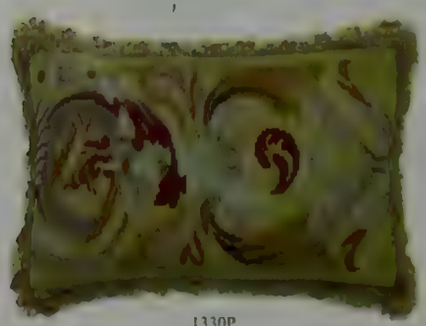
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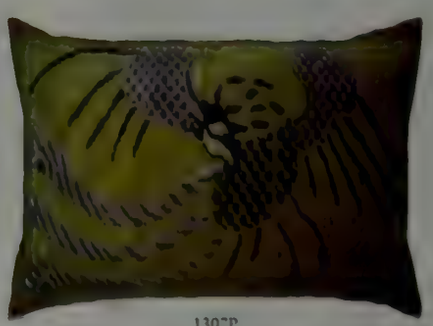
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TO THE TRADE



continued from page 80

able for this genus. For many of those 20 years I have gone back and forth with the daffodil: I love it, I do not love it. But I live in this place where there is true spring, a place where the four seasons repeat themselves one after the other in the usual order and the sight of the daffodil is a true joy. In any case, I view spring itself as such pleasure that I have come to believe that the earth and its workings are meant to result in this season, spring.

The 2,000 daffodils have joined 3,500. That is a little more than half of 10,000, but my aim is not Wordsworth's number, my aim is to cover my entire lawn and beyond that every nook and cranny that will receive some sun. I want to walk out into my yard, unable to move at will because my feet are snarled in the graceful long green stems supporting bent yellow flowering heads of daffodils. I will not have to come upon them suddenly; I have planted them myself, dug (with some help from a man named Paul) the 200 holes myself, placing 10 in each hole, making sure the holes are lined up just so for a visual show.

> Last fall I planted, without qualms, 2,000 daffodil bulbs, 'Rijnveld's Early Sensation'. It is the only one I can find that brings to my mind that host that danced in the breeze.

Somewhere I read that Wordsworth worried about misreadings of his poem. It can't be that he worried about the uses to which his countrymen would employ the product of his genius (they were busy trading slaves, not educating them). I believe it possible, though, that with his sensibility, so finely tuned to the unknown in the human realm, so finely tuned to our universal confusions and misunderstandings, he was, when worrying about misreadings, thinking of someone like me. There is no record as far as I can tell of Wordsworth and his sister, Dorothy, frantically planting daffodils anywhere hoping to be in touch again with that moment when they came upon them on their walk in the woods. □

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Serendipity in Sarasota

Joann Carmel, of **Yellow Bird Antiques** in Sarasota, Florida, fills her shop with tapestries, objects from Asia, collections of bronze, busts of Napoleon and several rare first editions. One such first edition is an 1823 two-volume diary of Barry E. O'Meara, the surgeon who attended Napoleon and recorded the medical condition and conversations of his patient between 1815 and 1818, offered at $1,800. Designers such as **Carleton Varney** are supporters of the treasured gallery.

Yellow Bird Antiques
640 S. Washington Blvd.
Sarasota, FL 34236; 941-388-1823



A large circa 1955 Chinese urn with a foo dog finial is hand-painted, $1,050.



Panton Puzzle

Danish architect and designer Verner Panton was known for creating chairs with personality. A set of four Pantonic chairs, $12,000, each made from a single piece of plywood, is available at Steele Antiques (631-324-7812).



Cocktail Hour

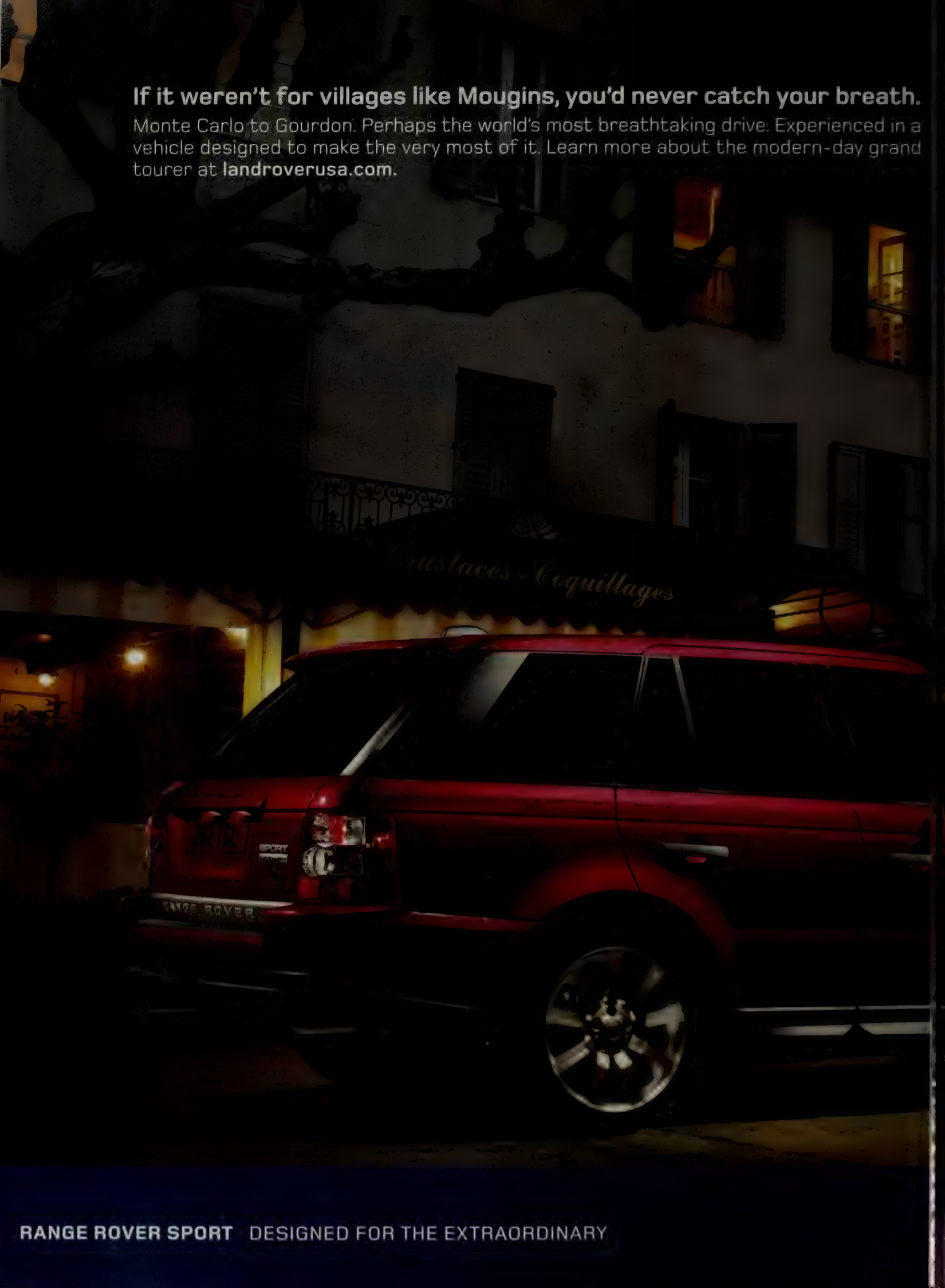
John Salibello Antiques (212-688-7499; www.johnsalibello.com) has a 1940s working clock-cum-low table, $4,800, by Jacques Adnet. The cast-brass medallions depict dogs and horses and other motifs celebrating the hunt.

continued on page 88



Thomas Lavin

Designed by John Robshaw, *Atasi* (left and right) and *Jamu* (center), from the Goa Collection at Thomas Lavin (310-278-2456), are printed on a linen-and-cotton blend.


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Laurin Copen's colorful clutch of vintage swimwear features suits for children, men and women.



Well Suited for the Beach

A number of graphic and colorful 1920s and '30s wool bathing suits have been mounted in custom-made lacquered shadow boxes, perfect for a home by the shore, at **Laurin Copen Antiques** in Bridgehampton, New York. The shop is located in a large farmhouse and features delightfully quirky finds, from industrial to country.

Laurin Copen Antiques, 1703 Montauk Hwy. Bridgehampton, NY 11932; 631-537-2802 www.laurincopenantiques.com



Intricate Oak

Carved oak and elaborate inset brass hardware are the defining characteristics of a statuesque 1890s English fall-front desk with ample storage, $14,000, at Doris Leslie Blau (212-752-7623; www.dorisleslieblau.com).



Cowtan & Tout

Perla, **from Manuel Canovas, is available at Cowtan & Tout (212-647-6900). The cotton fabric comes in *emeraude* (shown), *safran* and *rose indien*. There is also a wallpaper, *Clara*, in the same pattern.**

Wrought On

A circa 1910 wrought iron bench, $5,500, from Argentine metalsmith José Thenee is at Architectural Artifacts, Inc. (773-348-0622; www.architecturalartifacts.com) in Chicago. The whimsical Art Nouveau bench has new oak slats.



Red and Write

American architect Samuel Marx designed a stamped russet-colored desk with brushed-metal hardware for Quigley & Co. in the 1930s. The piece, $26,500, is at Richard Norton Inc. (www.richardnortoninc.1stdibs.com; 312-644-9359).





Crisp works on a bowl with 22-karat gold, garnets and 48 pieces of lapis lazuli.



A Plate of Jewels

From his studio on his family's sheep farm in Australia, **Peter Crisp** handcrafts jewel-encrusted glass tableware for clients such as Prince Charles and the Duchess of Cornwall (above). A spiral flower design (right) has 22-karat gold, platinum and red *pâte de verre*. His work is found in New York at Bergdorf Goodman.

The Crisp Galleries, Gap Range, Bowning, NSW 2582 Australia, 02-622-76-073; www.petercrisp.com.au



To Dine For

Gio Ponti custom-designed a dining table, $36,000, for a house in Milan for which he was also the architect. The circa 1938 sycamore table is at Downtown Gallery in Los Angeles (310-652-7461; www.downtown20.net).



Round About

Made in Sweden during the reign of Charles XVI John, a swivel chair, $950, is a later interpretation of Gustav III's library chair and is at Dienst + Dotter (631-725-6881; www.dienstanddotter.com) in Sag Harbor, New York.

continued on page 93


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DESTINATION: DELUXE

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Four Seasons Residence Club homeowners have the best of both worlds: the unparalleled services of a Four Seasons stay combined with all the comforts of home. Want to "order in?" Four Seasons provides in-residence gourmet dining. What about a pampering spa visit or an invigorating workout? Superb spa and fitness facilities are just minutes away. With these amenities as well as award-winning restaurants, golf and recreational activities right at the doorstep, Four Seasons elevates second home ownership to a whole new level.

Whether it's an ocean view villa in the secluded Peninsula Papagayo in Costa Rica or one set amidst the pristine beauty of Punta Mita, Mexico, there are destinations to suit every personality. And now Four Seasons Residence Clubs are available in Jackson Hole, Wyoming, situated in the Teton Mountains; Scottsdale at Troon North, which grants entrée to two championship golf courses; Aviara in North San Diego, a private community with a near-perfect coastal climate; and Vail, Colorado, the renowned ski destination for the most discerning of travelers.

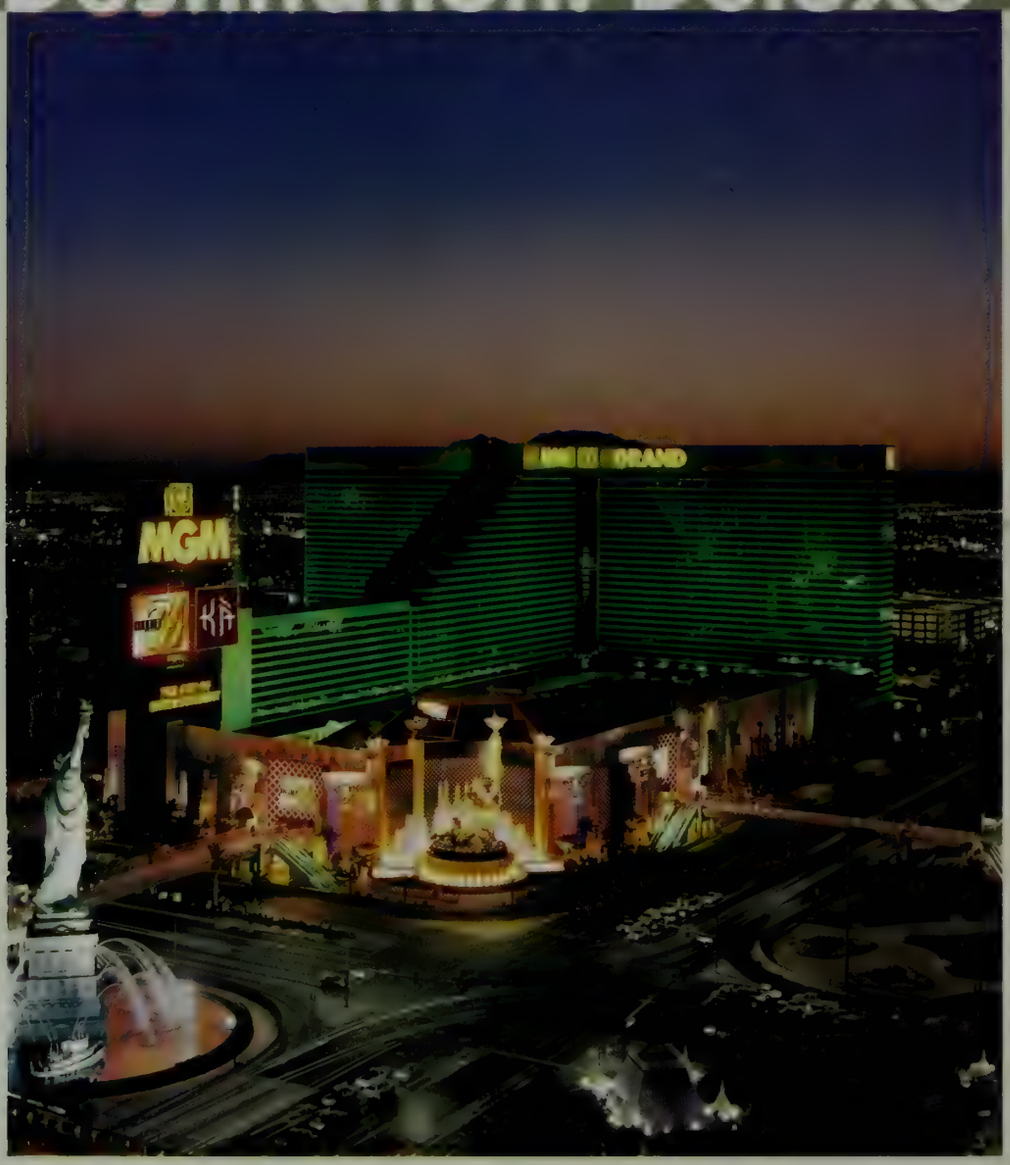
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Four Seasons Residence Club Costa Rica at Peninsula Papagayo.

Destination: Deluxe



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With the culmination of a multi-year evolution, MGM Grand looms large in many ways over the city of Las Vegas. From A-list entertainment and award-winning restaurants to high-octane nightlife and quiet rejuvenation, MGM Grand invites visitors to experience Vegas at its max–with all the excitement under one roof.

MGM Grand features nine top-rated accommodation options–5,044 rooms in total ranging from lavish suites to its trademark SKY**LOFTS**, private, sleek two-story guest rooms overlooking the Las Vegas Strip. In the boutique-style West Wing, just around the corner from the new Poker Room and Race & Sports Book, more than 700 rooms give visitors a stylish retreat. And just steps away from the resort, The Signature at MGM Grand which debuted in June 2006, envelops guests in a separate world. From the moment they step foot in the gated entrance, or outside on their own balcony with views of The Strip and the mountains, they are assured their experience will be memorable–especially with a 24-hour concierge and staff dedicated to their comfort and security.

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The elegant Joël Robuchon.

The entertainment at MGM Grand is second to none. KÀ, the unprecedented new theatrical event from Cirque du Soleil, combines heart-pounding acrobatic performances with martial arts, climaxing with a perilous battle scene that astounds all who see it.

With its personalized service and extraordinary interactive table tops, Tabú Ultra Lounge is a chic, cosmopolitan club that raises the bar for Vegas nightlife. Rounding out MGM Grand's nighttime diversions is one of the world's most famous dance clubs, Studio 54, where DJs spin cutting-edge music.

Among the 19 fine and casual dining options at MGM Grand are the recent additions of two restaurants by "Chef of the Century" Joël Robuchon. L'Atelier de Joël Robuchon bestows the cuisine of the culinary maestro in an accessible, informal style, while the restaurant simply named Joël Robuchon provides an exclusive opportunity to experience the chef's formidable cooking talents.

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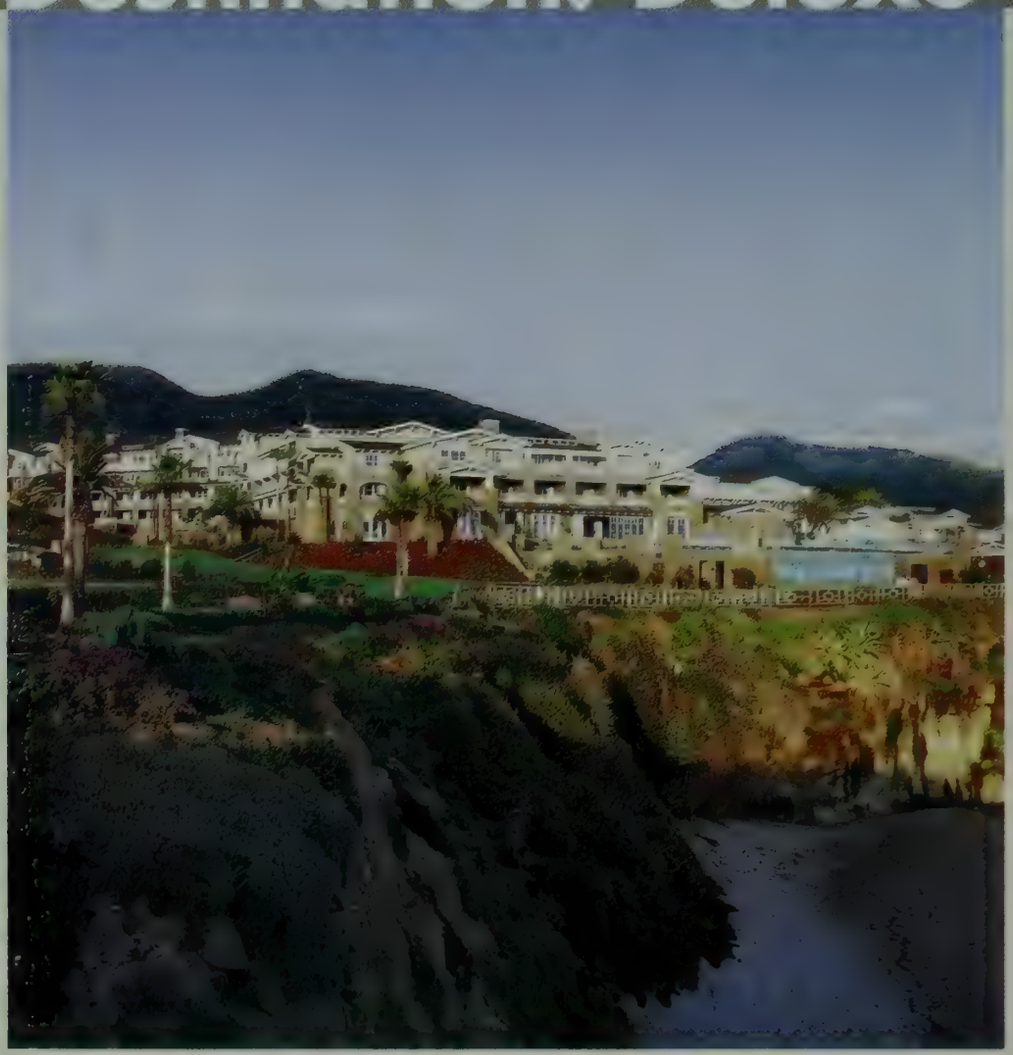




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Destination: Deluxe



The clifftop setting of the Montage.



Sun salutations: beachfront yoga.

Montage Laguna Beach

Luxury Redefined

Set on 30 acres of beachfront property, Montage Laguna Beach captures the charm and artistic heritage of its surrounding seaside village. The Laguna Beach, California, retreat's Craftsman-style design puts its stunning natural milieu center stage, from inviting pathways that lead to lush gardens (and a 50-foot ocean bluff) to the resort's floor-to-ceiling windows framing panoramic ocean views. In keeping with the laid-back sophistication of a grand estate, guests relax in spacious accommodations with an array of fine dining and activities at their fingertips.

Travelers can discover solutions for a healthy lifestyle at Spa Montage, the resort's oceanfront sanctuary for mind and body. With indoor/outdoor relaxation areas for men and women featuring fireplaces, showers, and steam and sauna areas, along with its proprietary therapies, Spa Montage is a mecca of rest and repose. Ocean-inspired treatments such as Surrender, in which guests discuss their wants and concerns of daily life and then "surrender" to a menu of services (i.e., beach walks and meditation), address personal needs in a completely customized fashion. Other healing therapies include wellness classes like movement, beachfront yoga, intensive "beach boot camp" and more.

Sitting on the edge of a coastal bluff, Studio, the resort's signature restaurant, is an artful, understated destination for dinner. Executive Chef James Boyce continually crafts new menus, taking his cue from contemporary French dishes and adding a Californian twist. Each meal stars seasonal ingredients indigenous to coastal California, and is complemented by an extensive wine and spirits list. Diners can witness Boyce's epicurean masterpieces come to life firsthand by reserving the Chef's Table, a private area in the restaurant accented by a cozy stone fireplace.

Another way to satisfy a craving for luxury: a visit to The Shops at Montage, a collection of intimate, European-style specialty stores carrying niche designer fashions, fragrances and more—all hand-selected by the resort's retail director, Anne Salcedo. Each of the single-focused boutiques reflects the Laguna Beach setting and is staffed by a cadre of trained personal shopping concierges. And to top it off, shoppers are often afforded the opportunity to meet noted designers and artists at exclusive showings and new product introductions.

The California retreat's Craftsman-style design puts its stunning natural milieu center stage...

A true "montage" of amenities, Montage Laguna Beach answers the call for luxury on the West Coast and beyond.

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Montage LAGUNA BEACH

Destination: Deluxe



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The Ritz-Carlton Club, Kapalua Bay

World-Class Service on Maui

Families will enjoy the ultimate vacation experience at The Ritz-Carlton Club, Kapalua Bay at Maui's Kapalua Resort. Construction on these premier residences is underway, with occupancy targeted for late 2008.

Offered as deeded one-twelfth fractional ownership interests, The Ritz-Carlton Club, Kapalua Bay will feature 62 luxurious, fully furnished two- and three-bedroom residences designed to celebrate life on Hawaii's Magic Isle. Each Club Residence ranges from 1,912 to 2,257 square feet and includes a private garden entryway, gourmet kitchen and a covered lanai opening to panoramic ocean and sunset views. On the lushly landscaped 24-acre oceanfront site, Members will have access to a 6,100-square-foot beach club, an 8,500-square-foot lagoon-shaped pool area with indoor/outdoor bar and grill, and a 25,000-square-foot destination spa.

"Kapalua Resort is a rare property that meets The Ritz-Carlton Club's vision for its Members, who seek exceptional locales with a captivating sense of adventure," said Robert Phillips, senior vice president of business development for The Ritz-Carlton Club. "Along with inviting residences designed to the highest standards of luxury, there will be signature services in The Ritz-Carlton tradition where Members and their guests are made to feel part of a small, intimate family."

The Ritz-Carlton Club, Kapalua Bay will blend the benefits of second home ownership with luxury hotel services. Designed as a private club, Members can stay 21 or more days annually while having a dedicated concierge staff provide a full array of lifestyle comforts, such as unpacking and pressing pre-sent garments, provisioning of the residences and arranging activities for the entire family.



This is the first time fractional property ownership is being offered by The Ritz-Carlton Club in Hawaii. It's all part of the vision for Kapalua Bay, Maui's spectacular new real estate offering for both private and fractional ownership. Kapalua Bay Members will also savor the reciprocal use privileges they receive for any of Ritz-Carlton's seven other Clubs on a space-available basis.

Perhaps the biggest benefit of all is Kapalua Resort, with its exclusive dining and golf privileges at Hawaii's #1 golf resort and the enjoyment of three white-sand beaches, two of which have been named "America's Best Beach": Kapalua Bay Beach (1991) and D.T. Fleming Beach Park (2006).

...62 luxurious, fully furnished two- and three-bedroom residences designed to celebrate life on Hawaii's Magic Isle.

Club Residences start at $300,000, per interest. Kapalua Bay is being developed in collaboration with Maui Land & Pineapple Company Inc., The Ritz-Carlton Development Company Inc. and Exclusive Resorts. WCIT Architecture of Honolulu is the architect

Please call 800-281-9440 for more information or visit www.kapaluabay.com.

Pool and interior renderings conceptual. Features and amenities are proposed and subject to change



Introducing the first Ritz-Carlton Club in the Hawaiian Islands. Two- or three-bedroom Residences feature approximately 1,912 to 2,257 interior square feet, private lanais and five-star service perfected by the world's premier hotel company. Fee Simple Fractional Ownership from $300,000. Visit our Sales Galleries at Kapalua Bay or Whalers Village. Call 800.860.8908 or visit rcc-kapaluabay.com.

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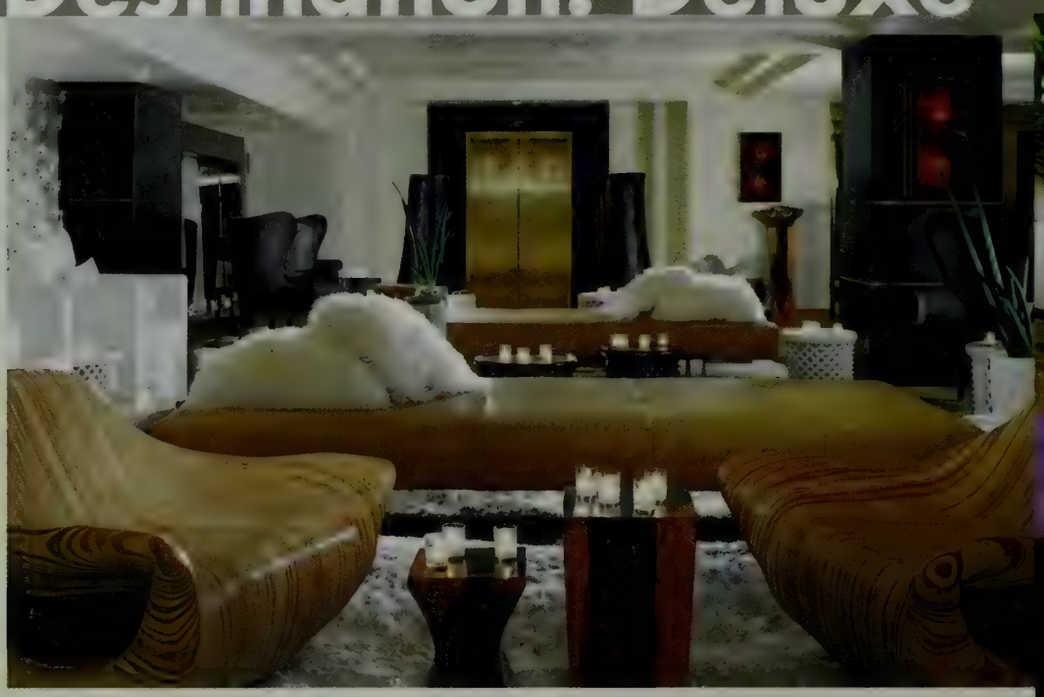
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Destination: Deluxe







Clockwise from above: The Huntley Santa Monica Beach; The SoHo Metropolitan Hotel & Residences; The Landmark London; The Palace Hotel.

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In California, **The Huntley Santa Monica Beach** is located in an enchanting tree-lined neighborhood one block from the beach and minutes away from the city's best shopping and dining destinations. Wine and dine in style at The Penthouse Restaurant, situated on the rooftop level of the hotel. It showcases the culinary talents of Executive Chef Michael Reidt and serves an eclectic menu that uses fresh, seasonal ingredients and international flavors. With stellar views of the Pacific coast, Malibu mountains and downtown city lights, The Penthouse is best described as beach side luxury with a cosmopolitan sensibility. The "I Prefer the Suite Life" package includes accommodations in a Signature Suite as well as complimentary breakfast for two in bed, an in-room martini bar, a movie of choice and the ultimate bath amenities.

At **The SoHo Metropolitan Hotel**, a 92-room property with 19 executive suites and a three-story penthouse, exquisite furnishings entwine with modern technologies to produce an oasis of comfort in Ontario, Canada. Located in the theater, entertainment and sports district, it features an award-winning restaurant and health and fitness center. As guests arrive, they are welcomed by an arresting Dale Chihuly glass sculpture—a piece that symbolizes the vibrant personality of the ultra-luxury hotel. The 4,000-square-foot penthouse at the SoHo Met is lavishly equipped with a private glass elevator, two professional kitchens, fireplaces, plasma-screen TVs and rooftop hot tub. For a limited time, book the penthouse and receive a bottle of champagne on arrival, Thomas Haas truffles, monogrammed Italian Frette pajamas, breakfast for two and an in-room or in-spa massage.

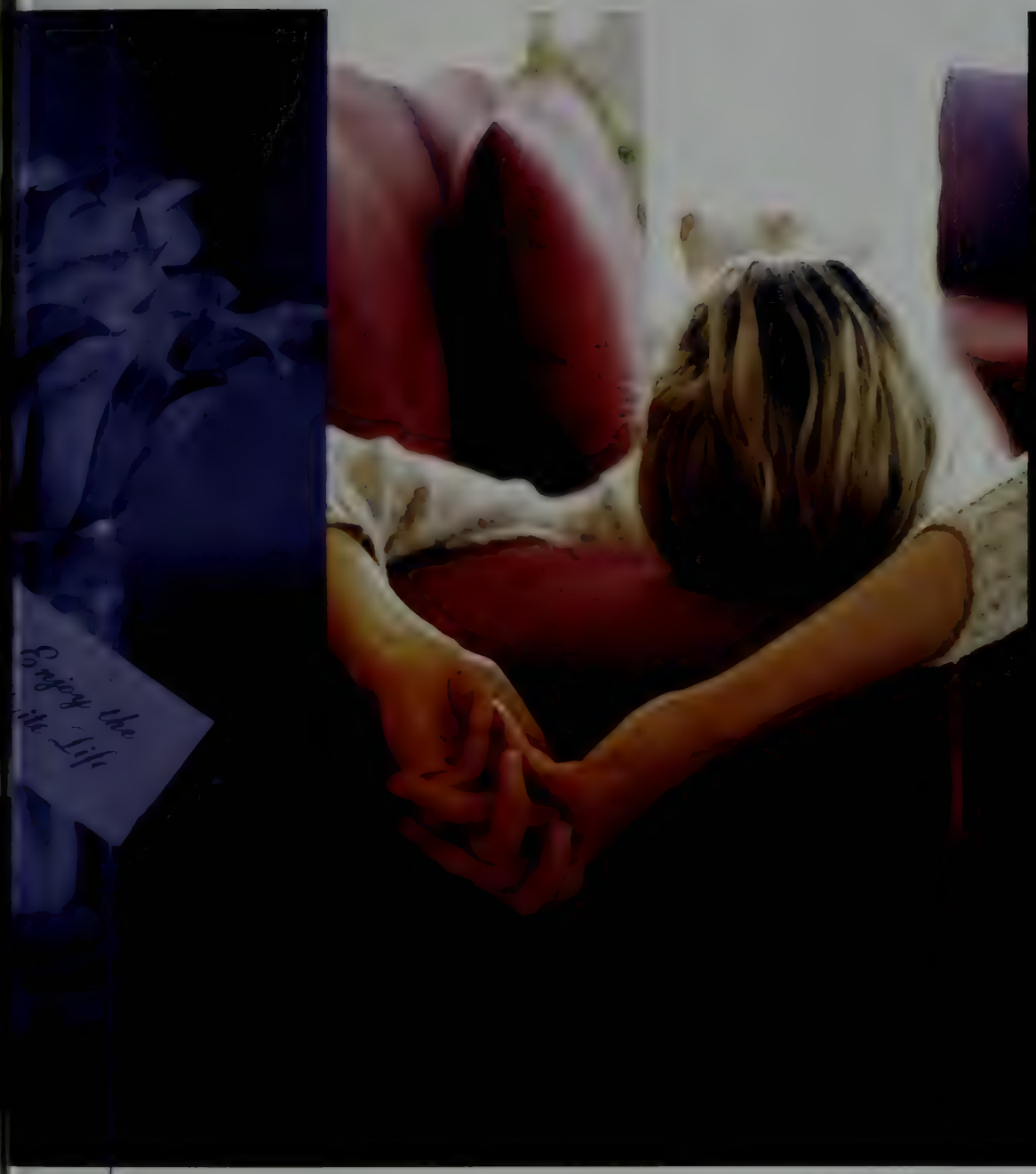
The Palace Hotel overlooks the moats and grounds of Tokyo's Imperial Palace—and replicates its amenities in royal fashion. Large, well-appointed suites offer spectacular views of the city, and seven restaurants (including the French fine dining establishment Crown Restaurant, curry-loving Ivy House and Wadakura's traditional Japanese fare) meet guests' every culinary wish. Reserve the "I Prefer the Suite Life" package for the deluxe one-bedroom Presidential Suite and receive a welcome fruit basket, a mobile phone for the duration of the stay and a one-way return transfer to the airport.

The guest rooms at **The Landmark London** are among the largest in the city. Echoing classic Victorian British elegance, suites average 1184 square feet and standard rooms are 592 square feet. Executive Chef Gary Klaner and his brigade of epicurean masters produce tempting dishes for all occasions, from afternoon teas and large banquets to à la carte dinners and an enticing room service menu. The "I Prefer the Suite Life" package offers a Landmark London suite at a special discounted rate and a full English breakfast.

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Need for Swede

Farsta pottery (left and right) was designed by Swedish ceramist Wilhelm Kåge, who launched the line in 1930. Kåge was artistic director of the Gustavsberg Pottery and established the Gustavsberg Studio in 1942 to create unique artistic pieces, which are now at **Modernity** in Stockholm.

Modernity
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www.modernity.se





pout and About

Frederick P. Victoria & Son (212-3-9651; www.fpvictoria.com), graceful watering can, circa 1955, shioned of brass and copper from ustria's Hagenauer Workshops, 1,200, was discovered.



Lovely Lattice

An 18th-century Shanxi Province *luoban* bed, $22,000, at Highland Park Antique and Contemporary Furnishings (212-680-0175), is made of lacquered elm with a back panel of "Wang" latticework.

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Thibaut



***Saffron*, in the Waterlily Collection at Thibaut (973-643-1118), is both a wallpaper and a fabric. Among the colors are periwinkle (shown), apple, gold and coral.**

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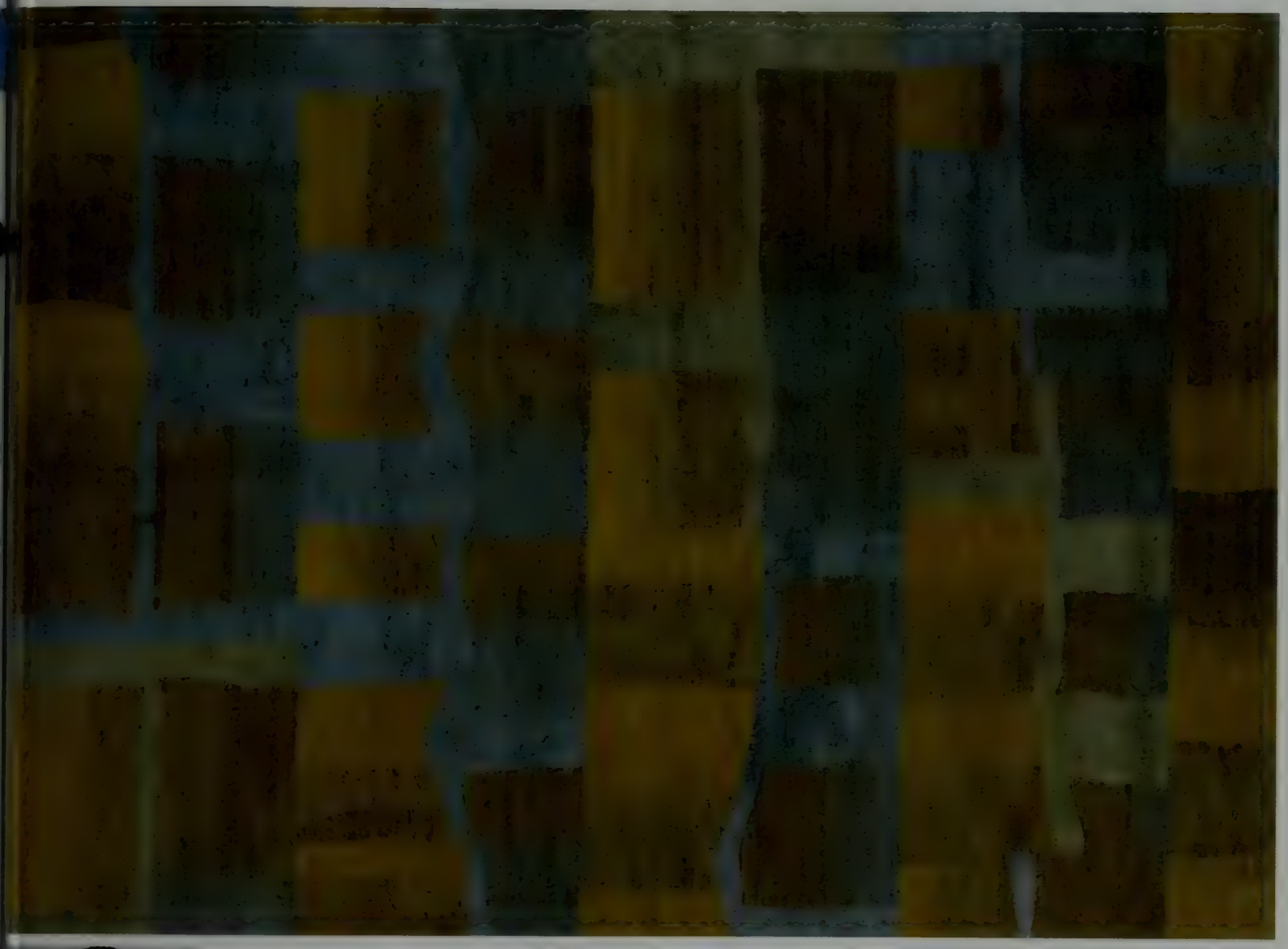


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Lord Leverhulme was an avid collector of important English furniture.



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Kenya's Ngong House

Not Far from Isak Dinesen's Farm, an East African Lodge Takes to the Trees

Text by Judith Thurman/Photography by Andrew Twort



ISAK DINESEN'S OUT OF AFRICA opens with a sentence as pure as the air at 6,000 feet in Kenya's highlands: "I had a farm in Africa, at the foot of the Ngong Hills." The words themselves resemble the landscape they invite you to imagine—a plain of monosyllables with the incantatory placenames rising above them—and they generate an emotion that you can't at first define. But by the end of her memoir, you recognize it as the calm of finality: In every sense, it's the past perfect.

Dinesen left for Kenya in 1913 to marry her cousin Bror Blixen. Her family had staked them to a plantation of some 5,000 acres, and for the next 17 years, she tried but failed at growing coffee. Her passion for a settler's life was such

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On the border of Nairobi National Park, former diplomat Paul Verleysen built a cluster of "tree houses" on stilts for guests. LEFT: One of the five structures. ABOVE: The sitting room in Tree House South "has a rustic, richly colored environment," he says. The carved low table and the chest are from Lamu.

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RIGHT: Chairs and a sofa made of woven water hyacinth decorate Log House's terrace. A tribal cloth from Congo covers a sofa pillow. BELOW: Recycled wood—from a dhow—was used for the canopy bed in the master bedroom. The metal rocking chair was welded by a local artisan.

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that droughts, deluges, divorce, frosts, plagues, illness and a world war probably wouldn't have defeated her. But the farm was—and had always been—too high for its crop. In 1931, the year that her lover, Denys Finch Hatton, died in a plane crash, the investors forced a bankruptcy sale, and she quit Kenya forever.

As Nairobi burgeoned, Karen Coffee, as the property was called, became Karen, a civilized constellation of villas and estates (occasionally still visited, however, by some of Dinesen's old familiars—giraffes, cheetahs, monkeys, warthogs, hyenas and even the odd lion—from the adjacent national park).

"I imagined it as a soulful alternative to the hotels in town, which are luxurious but all more or less in the same high-rise, air-conditioned modern mold," says Verleysen.



In 1994 Paul Verleysen, a Belgian construction engineer and former diplomat who had spent most of his career in Africa, bought 10 acres of land near the Karen/Langata border and opened a lodge that he called Ngong House. "I imagined it as a soulful alternative to the hotels in town," he says, "which are luxurious but all more or less in the same high-rise, air-conditioned modern mold." With his son, Christof (who died tragically in a plane crash last year), and a local crew, Verleysen built five beguilingly rustic, two-story stilt

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ABOVE: A Swahili canoe forms the base of the bed in Boat Room. The graphic tribal batik is from Ivory Coast. Antique kilims are on the floor. RIGHT: A canoe, lined with fiberglass, serves as a tub in the bath. A wrought iron chandelier that was forged on-site hangs above.



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houses of indigenous materials and design. They nestle almost invisibly in a landscape of thorn trees, cactus and acacia, screened from one another and from the main lodge. Thirty minutes from the airport, a new arrival experiences something of the revelation that Dinesen described as "coming from a rushed and noisy world into a still country."

The main lodge is a vine-covered stone bungalow with a well-shaded veranda that dates from the colonial period. Its lounge is a library decorated with art and furnishings by African artisans, including a monumental table of polished dhow wood and baby giraffe bones by the late artist Tonio Trzebinski (whose mother, Errol, is Finch Hatton's biographer). Each of the idiosyncratic stilt houses has a private balcony with an unspoiled view of the hills—blue-green peaks that Dinesen compared to "immovable waves." One is a thatched rondavel known as the Boat Room. A helical staircase leads, through a trapdoor, to an aerie where guests sleep under romantic netting on a bed fashioned from a seagoing canoe that Verleysen bought from a Swahili fisherman. The balcony wing chairs were woven of water hyacinth from Lake Victoria by a collective of local craftswomen. The adjoin-

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BELOW: Karen Blixen's farmhouse. LEFT: Heavy velvet draperies hang on the canvas dining tent. "It's a cozy and intimate space for bush meals," Verleysen says. Wrought iron candelabra and glass-beaded candleholders made by Masai women top the table. BOTTOM: Safari chairs and red-cedar tables surround the pool terrace.

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ing bath, reached by a walkway, has porthole windows made from recycled wine bottles, and the tub is a smaller hand-hewn canoe whose graceful prow once sliced through the breakers on the Indian Ocean.

Verleysen's wife, Penny Winter, a fashion designer, helped him choose the pan-African artifacts, fabrics and accessories—a mosaic of stained Kitengela glass by Anselm Croze; wildlife bronzes and paintings by Michael Ghaui; tribal batiks from Ivory Coast; pillows of vintage Kuba cloth from Congo; and throws or bolsters of cowrie-beaded raffia—that lend a graphic vibrance to the interiors. Linen daybeds in the sitting room of the south "tree house" are draped with coverlets trimmed in Belgian lace, and its sleeping mezzanine is furnished with a chest, a writing table and a canopy bed made by the legendary wood-carvers of Lamu.

Many travelers set off from Ngong House for rougher adventures, and the rituals of the lodge offer them a foretaste of bush life. There are sundowners by a campfire; candlelit banquets in the voluptuous dining tent; and drivers on call for excursions to Nairobi's museums, markets and wildlife sanctuaries. The kitchen's widely reputed haute cuisine is prepared by Kenyan chefs who have studied with Belgian masters. In that respect, they are the rightful heirs of Dinesen's Kamante, whose pièce de résistance, "clear soup," was an exquisitely refined consommé that was always waiting for Finch Hatton when he returned from safari. From elemental ingredients—the marrow of Africa—Kamante distilled something pure. And so has Verleysen. □



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Lo and Behold!

Eugene V. Thaw Recalls His Collaboration with a Legendary Restorer

By Steven M. L. Aronson



Art dealer and collector Eugene V. Thaw in his New York apartment.

AS A DEALER, DID YOU HAVE ANY SURE-FIRE METHODS TO PIQUE A CLIENT'S INTEREST IN A PAINTING?

One of the techniques I employed was to sell a picture hot off the restorer's easel, at the very moment he was cleaning a little piece of it and opening up what we call a window. It was high drama, let me tell you—from under the tarnished coating and the centuries of grime, colors that had gone dull or dark came back to life before the client's eyes! The restorer I worked with the most actively was in fact the greatest practitioner of the 20th century: Mario Modestini, a completely self-taught virtuoso who'd grown up in Rome on the Via Margutta when it was still the street of artists and who played a tremendous role in many very famous pictures by the rarest masters. He would stand at the easel by the huge window in his studio on East 52nd Street, with the good north light, and perform his periodic miracles. He had some kind of stick—sometimes it was just a pair of tweezers—that he wrapped cotton around the end of, like a swab, you know; and he had a table full of solvents and also some unguents of his own creation.

YOU MEAN LOTIONS AND POTIONS?

Consisting of things like melted animal fat and cold cream, God knows what.

DIDN'T HE DIE LAST YEAR?

Yes, just 15 months short of his 100th birthday. Astonishingly, he had changed hardly at all in all the years I knew him, this bald-headed, slightly rotund man. Mario had an aura about him—even in restaurants they would call him maestro. He continued to restore paintings until he was in his early 90s, and he drove till he was 95—very well, I might add. A beautiful Mercedes.

WHAT WAS IT THAT BROUGHT HIM TO THE UNITED STATES?

No less a connoisseur than Bernard Berenson had recommended him to Rush Kress to be the curator and conservator of the 2,000-odd paintings owned by the Kress Foundation, and Mario served in these capacities from 1949 until the final dispersal of the pictures in 1961 to our National Gallery of Art and other, regional museums. He also worked closely then and later with the National Gallery on a lot of the greatest things they have there. But he wasn't just a person whose judgment you trusted when you needed to have a picture cleaned, he was somebody whose advice you asked—and invariably acted on—as to whether a picture was authentic or not. When Knoedler Galleries offered the Kress Foundation the lost early Caravaggio *Cardsharps*, Mario went to see it with the director of the National Gallery at the time, John Walker. The painting was known from a French photograph of the early 1900s. Well, Mario looked at the photo and then at the picture and said, "This is not the picture in the photo—there are subtle differences in the angle of the cards." Which nobody else had noticed, and when he pointed it out, this copy disappeared from the market—the real one, by the way, turned up 30 years later. Mario was absolutely incorruptible; no one could ever bribe him or anything like that—he wasn't for sale.

TELL ME ABOUT SOME OF YOUR OWN DEALINGS WITH MODESTINI.

The first important old master I ever sold—the Tiepolo oil sketch *The Meeting of Antony and Cleopatra*, which I'd bought from Baron Philippe de Rothschild of Château Mouton Rothschild réclame—I sold on Mario's easel. To Charles Wrightsman. As Mario opened a "window" in the sky, Wrightsman stood there marveling at how quickly the varnish had come off; and since the picture was revealed to be in mint condition, it was perfectly safe for him to proceed to clean any part that Wrightsman would point to. In the weeks that followed, Wrightsman and his wife, Jayne, would pick me up in their limousine, which as I recall was either a Chrysler or a Cadillac, dark brown or black and brown—definitely a customized paint job—and we would motor on down to 52nd Street to see what progress Mario had made on their Tiepolo.

WHAT OTHER ART DID MODESTINI WORK *HIS* ART ON FOR YOU?

In the early 1970s, in partnership with both the old-master dealer Rudolph Heinemann and Knoedler's, I bought the Goya portrait

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INFINITI

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of the French general Nicolas Philippe Guye from Ruth Field, Mrs. Marshall Field III, for $500,000—one of the biggest deals I had made up until that time. After hanging in her apartment for so many years with tobacco and candle smoke and fireplace soot and pollution and what have you, it needed to have its surface enriched, so I gave it to Mario. Then, in the interest of facilitating an eventual sale, I invited to his studio America's great Goya expert, Miss Eleanor Sayre of the Boston Museum of Fine Arts, who was, by the way, the granddaughter of Woodrow Wilson. She had always doubted this picture, insisting it didn't have a certain halo of transparency coming from behind the figure's edges that was characteristic of Goya. Mind you, it was in all the books—documented all the way back to Goya's own time. This woman was the lone holdout, but she was the one whom American museums consulted, and a black mark from her could queer the pitch on any sale. Mario began to clean it, and when she saw the missing aura reappearing through the varnish, she got down on her knees and nearly kissed the canvas, saying, "It *is* a Goya—and a marvelous one." Now, not every curator is willing to admit a mistake—they can be terribly turf-conscious—but *she* had moral integrity.

I GUESS SHE WASN'T WOODROW WILSON'S GRANDDAUGHTER FOR NOTHING.

I was then able to sell it—for a million-two, I think it was—to the Virginia Museum of Fine Arts, which needed a great old master to pump things up. And a million-two was a nice price at that time.... Restoring, you know, is practically a lost art. It's now pretty much in the hands of well-meaning people who don't necessarily love and understand paintings. They can be relied on to know all about chemistry and scientific apparatus and that sort of thing, but they don't really know why a Titian or a Velázquez or a Rembrandt looks the way it does. The greatness of Mario was that he was in perfect sympathy with the artist's sensibility and could interpret his intention. I mean, a painting is a mode of expression, and unless it expresses the same thing after restoration as it did when it was first done, you've distorted or violated it in some way.





LEFT: Restorer Mario Modestini working on a painting by Bernardo Strozzi. BELOW: Francisco Goya's 1810 oil *General Nicolas Philippe Guye*.

IT'S BEEN SAID THAT THERE ARE TWO WAYS TO RUIN A PAINTING—ONE OF THEM IS NOT TO RESTORE IT AND THE OTHER IS TO RESTORE IT.

Except that Mario was someone who approached every painting with respect and even humility. He was extremely prudent when it came to the cleaning—he always knew just when to stop—and he kept his varnishes to a minimum, which accounts in part for the incredible longevity of most of his restorations.

DID HE EVER WORK ON ANYTHING YOUNGER THAN AN OLD MASTER?

He showed me the Van Gogh *Irises* in his studio. There was no thought of it coming up for sale—Joan Whitney Payson, who owned it, was still alive. To show me a great picture like that was a pleasure to him: He knew that I would appreciate it as a work of art, not as a piece of advantage to be used in the market or anything. Van Gogh worked with thick paint, with the oil in it, right from the tube, and it had enough of a sheen to it itself. But a dealer somewhere down the line must have had it varnished, overextending that sheen, and the varnish had gotten dirty—to the point where there was imminent danger of paint loss because cracks were coming up pretty strongly. But when Mario was through cleaning it, the whole palette was in its original high key—bright and fresh the way it all should be in an Impressionist masterpiece. He had succeeded in restoring to the picture its unvarnished truth.

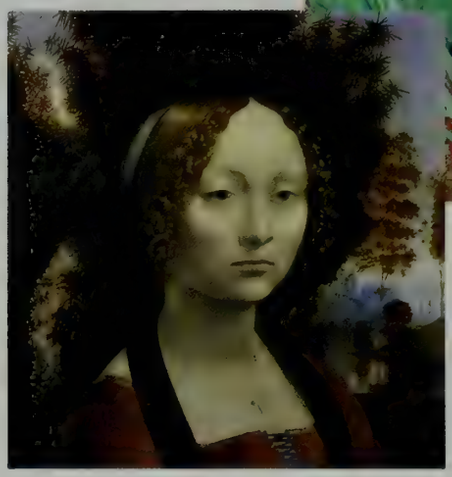
DIDN'T THE *IRISES* EVENTUALLY SELL FOR THE WORLD-RECORD PRICE AT THE TIME?

In 1987, yes—for almost $50 million. And speaking of high prices, one day in the early 1970s, Norton Simon called me at home to ask what was the best picture available in the world. Mario had just told me that the Wildenstein Gallery had a recently authenticated Raphael, one of the great early Madonnas—I assumed that he had cleaned it for them and that that was how he knew about it. He said they weren't ready to sell it yet: It hadn't matured enough or whatever—they're a very secretive firm, and they must have had their own reasons for holding it back. It was in storage, in a vault very deep inside a former iron mine in a mountain up on the Hudson, known simply as the iron mountain. This vault was fireproof, waterproof, bombproof, what Mario used to call "every-proof"—these were the days, remember, when people were worried about atomic attack and all of that. Anyway, Norton had so much clout with Wildenstein's, from having bought quite a few Degas and other things of theirs, that when he threatened to never buy

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Where do you Rock?





BELOW: In his long career, Modestini authenticated Leonardo da Vinci's *Ginevra de' Benci*, circa 1474–78, and cleaned Vincent van Gogh's *Irises*, 1889.

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another picture from them unless they sold him this Raphael, they acquiesced. The three million he paid for it was then a near-record price.... I brought Mario along when Stavros Niarchos, who had heard that I was supposed to be a reliable and scholarly dealer as opposed to just a commercial one, invited me up to his apartment at 820 Fifth Avenue to see his great collection and tell him what I thought ought to be cleaned. They were almost exactly the same age, and they got along like houses on fire. It turned out that Mario had already cleaned, when it was with Wildenstein's, one of Niarchos's favorite pictures, the El Greco that he used to keep on his yacht. We walked through the apartment and Mario would say about certain Van Goghs, "This one please don't clean, leave it alone—it's fine the way it is." And yet, another picture there, a Gauguin, he did go on to clean, and it came out splendidly—a big change—so you know, he could, with his X-ray eyes, foresee a result.

WHAT WAS THE MOST CELEBRATED PAINTING HE EVALUATED IN HIS CAREER?

Far and away, the *Ginevra de' Benci*—the first of only three known portraits of women painted by Leonardo da Vinci. The ruling family of the principality of Liechtenstein, which had owned it for centuries, put it up for sale, and Paul Mellon and the National Gallery dispatched Mario to Vaduz to examine it. He concluded not only that it was authentic but that its very slightly discolored varnish was acceptable, that touching it at all could be going too far—he didn't feel, you see, that he had to get his hands on everything, as a notch in his belt. On his say-so, they bought it for what was in 1967 the all-time record—five million dollars. Then they commissioned the design of this unique valise that could simulate the temperature and humidity of the wine cellar in the castle where the picture was stored and maintain them for up to 12 hours—which was just enough time to get *Ginevra* to the National Gallery, where a room with the same temperature and humidity had been prepared. Mario bought that valise a first-class ticket on Swissair under the name of "Mrs. Modestini" and placed it—most uxoriously, you can be sure—on the seat beside him, with the belt around it. That night it became the only Leonardo painting in the Western Hemisphere—it's been dubbed America's *Mona Lisa*.

QUITE BY COINCIDENCE, I HAPPEN TO KNOW A LITTLE SOMETHING ABOUT THAT TRIP. RUSH KRESS'S DAUGHTER JOCELYN IS AN OLD FRIEND OF MINE, AND SHE ONCE TOLD ME HOW, WALKING TO HER SEAT ON A NEW YORK–BOUND FLIGHT FROM ZURICH, SHE WAS STARTLED TO SEE THE MAN WHO HAD RESTORED ALL HER FAMILY'S PICTURES SITTING THERE HANDCUFFED TO A PIECE OF LUGGAGE. SHE SAID SHE KIDDED HIM, "WHAT IS IT YOU HAVE THERE, MARIO? A LEONARDO?" AND THAT HE SAID, SMILING, "AS A MATTER OF FACT, JOCELYN, IT IS."

Interesting. I never heard the part about the handcuffs.

WHAT REMAIN MODESTINI'S GREATEST TRIUMPHS OF RESTORATION?

Rubens's self-portrait with his wife and son—one of the great pictures in the Met. Also in the Met, the El Greco altarpiece *The Vision of Saint John*, which had been badly crumpled when it was used as a curtain in a Spanish convent—Mario restored it over a period of about six months, using the new resins and doing some of his most beautiful and accurate retouching. He was also frequently called on to correct the unfortunate restorations of others. It was Mario who saved the *Gerbier Family* from looking embarrassing—that Rubens group portrait in the National Gallery that had been cleaned right down to its underpaint. He did what he could for it, pulling it together enough so that it was exhibitable.

DID YOU EVER GO AROUND MUSEUMS WITH HIM AND HEAR HIS TAKE ON VARIOUS CLEANINGS AND RESTORATIONS?

His widow, Dianne, who is herself a very good restorer—she teaches at the Conservation Center of the Institute of Fine Arts at NYU and is passing on a lot of Mario's secrets to the students—described a visit they made when he was in his late 80s to the National Gallery in London, which has a history of radical overcleaning of masterpieces. She said that Mario felt several of the pictures had been scrubbed so mercilessly they looked positively flayed; all the mystery and poetry were gone from them, and he began to cry. He said to her, "Please take me out of here." So she took him back to their hotel, and he went on crying for half an hour—he just kept shaking his head and saying, "What I saw! What I saw!"

IT MUST HAVE BEEN LIKE SEEING ABUSED CHILDREN OR ANIMALS.

Exactly. □

In his next interview, the sixth in a continuing series, Eugene V. Thaw will discuss the current art market's skyrocketing prices.



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THE KEYS TO OUTDOOR ROOMS

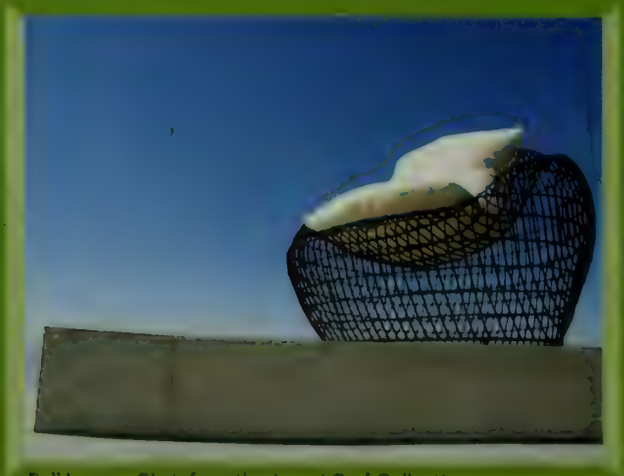
Landscapes, like interiors, are ripe with possibility. As Americans increasingly lavish attention on their out-of-doors living areas, careful planning helps to create a comfortable, high-style composition of house and grounds.

In the absence of walls, furniture provides the structure for an outdoor living room. "Try to relate everything to the house," suggests Raun Thorp of Beverly Hills, California-based Tichenor & Thorp Architects. Marrying the interior to exterior in some way extends the original design vision, she says. "The closer the furniture is to the house, the happier it should be if it were inside."

First, develop a furniture scheme for any area from patio to poolside, establishing focal points that are functional: an outdoor fireplace, fixed stone tables, an outdoor rug. If the furniture must serve more than one purpose, find pieces that are easy to move. For the poolside, make sure to allow for plenty of handy surfaces for drinks. Vary sizes, scales and textures, as you would indoors. Accessorize with lots of details, such as contrast welting, a mix of fabrics, a grouping of ceramics.

Thorp prefers chairs with adjustable backs for the exterior, and lounge chair cushions with ties ("so they don't fly off"). Indeed, environmental conditions—wind, temperature extremes, wetness, sun, salt, etc.—play an essential role. What works for the roof terrace may not be the best choice for the porch. On the roof, or in other places where there might be a lot of wind, it is wise to choose furniture with open weaves so the wind will blow through the frames. Or opt for heavy pieces that will remain anchored.

Finally, approach the fashioning of an idyllic outdoor living space with both a logical mind as well as a healthy dose of imagination. After all, says Thorp, "this is a chance to create a sense of fantasy. Leave the more conservative choices inside."



Ball Lounge Chair from the Agassi Graf Collection

Founded more than 60 years ago and hailed as an originator of the California Look, **Kreiss** today offers furnishings to suit a wide range of tastes and lifestyles. The family-owned firm's latest introduction: a streamlined and modular 13-piece collection in shades of ecru and chocolate for the living room, dining room and exterior room (namely poolside and patio) by Andre Agassi and Stefanie Graf, longtime devotees of the Kreiss aesthetic. The Patio Group, in powder-coated steel and synthetic rattan, serves up a contemporary sectional sofa, cabana chair with a canopy hood, dining chair, umbrella and, of course, a tennis ball chair (for use indoors and out). Says Agassi, "We trusted Kreiss could work with us to develop a collection that would stand the test of time, weather and children."

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outdoor décor

THE TEAK TRADITION



Anassa Lounge Armchairs and Conversation Table in Mocha

As the king of woods, teak is an empire builder. From Bermuda to Bombay, this durable material enjoys a regal past—and a prized future. Long the wood of choice for structure and décor from doors and window frames to furniture, columns and beams, teak lasts for centuries. It has also been the shipwright's best friend since the Middle Ages. Despite drastic climate changes, it remains stable with no cracks, no splits, no warping.

A deciduous tight-grained species native to south and southeast Asia, the naturally golden brown hardwood is exceptionally strong and blessed with a high natural oil content, enabling it innately to resist pests and decay. Virtually impervious to weather and over exposure, it gently silvers with the passage of time.

As the British Empire expanded in the 19th century, teak began furnishing the gardens of England as well as its interiors. During the Victorian era, from Singapore to East Africa and India to the British West Indies, an emergent British Colonial style absorbed local decorative motifs into sturdy, traditional English designs. Thus you'll find the low-seated plantation chair with sloping back and scrolled arms; armoires and cabinets with louvered panels inspired by shutters blocking the mid-day sun; the elegant efficiencies of campaign furniture, which cleverly folded for easy traveling; the ubiquitous deck chairs and veranda ornaments.

Fine contemporary versions of these classic pieces use kiln-dried teak, finished silky smooth on all sides. Other hallmarks of enduring quality include such characteristics as uniform color, straight grain, mortise-and-tenon construction, and marine-grade brass and stainless steel hardware.

A valuable commodity, teak still survives in the tightly controlled natural forests of Indonesia. Today, sustainable teak plantations in Indonesia responsibly harvest timber grown from teak seeds for today's designs, as the king of wood revels in yet another well-deserved renaissance.



Anassa Relaxers in Saddle

Inspired by British Colonial favorites and named for the Swahili word for "luxurious comfort," **Gloster**'s Anassa Collection encompasses 22 individually-numbered pieces combining traditional skills (mortise-and-tenon construction, handwoven caning) with contemporary technology (all-weather wicker). The designs glance backward through burnished finishes and louvered panels, but march forward clean-lined. Founded in 1981 Gloster is the world's largest producer of quality teak out door furniture. It manufactures more than 300 teak, metal sling and all-weather wicker lines in its Surabaya, Indonesia facility for distribution in 50 countries on six continents Headquartered in the United Kingdom, Gloster employs 1,200 people with offices in England, Singapore, Indonesia, China and the United States.

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outdoor décor

THE SOFT WALL



The Tahoe Collection from CONRAD

From "Running Fence" to "The Gates," Christo and Jeanne-Claude's fabric art in the landscape is there, gorgeous, gone. Landscape architects haven't the same luxury of the ephemeral. Their art is meant to survive, and to evolve with the turn of the seasons.

Landscape architects work to compose a unified field—a combination of house and grounds—by projecting elements of built structure into exterior space with beautiful, durable materials, both natural and man-made. Thanks to technological advancements, outdoor textiles have threaded their way onto that ever-growing list.

Says Bruce Berger of Armstrong-Berger Landscape Architects, Dallas and New York: "We're always looking for a contrast of hard and soft, and for ways to add color, texture and light to the landscape. In the last decade, we've begun to use fabric much more, because it's much more amenable to performing in different ways—and because it now lasts 10 to 15 years. It moves, and it can become three-dimensional instead of one-dimensional."

Outdoor fabrics are available in a plethora of weaves and densities, as well as widely varying degrees of transparency and translucency—from virtually sheer to opaque. With them, designers can shape all sorts of exterior spaces, from terraces with drapery walls to enclosed and roofed beach pavilions designed for privacy, or the illusion thereof. Berger notes, "The biggest enemy is ultraviolet light, and today's synthetics stand up to it. Plus waterproofing helps in terms of discoloration over time."

A much greater selection of patterns and colors also now exists, providing soft stuffs that not only work hard, but that allow designers unprecedented choice, whether the goal is to create stark contrasts or to blend in with muted tones. "Outdoor fabrics are easy to work with," concludes Berger. "If you're not using them structurally, the only limit for their use in the landscape is the designer's own creativity."



Aspen, The Tahoe Collection

Edie Conrad opened her namesake business in 1956, importing handwoven textiles of natural fibers from her native Norway. In the 1960s, she launched the first of the company's collections of handwoven window coverings crafted of exotic natural fibers by Asia's skilled artisans. Today, **Conrad** offers hand-crafted Roman shades, custom drapery, cornices, a Sliding Panel Shade System and the just-launched Tahoe Collection of outdoor draperies that filter sunlight while preserving views. Woven of solution-dyed acrylic, the Tahoe sheers are fade-, mildew- and soil-resistant, and specifically designed for use outdoors. The collection encompasses a range of subtle patterns in fresh colorways; draperies are custom fabricated for exterior sites from loggias to terraces to cabanas.

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outdoor décor

TEXTILES GO HIGH-TECH



The Natchez Collection by Laneventure

Call it an industrial revolution. After a decade or more of giant strides in textile chemistry and engineering, an entirely new species of outdoor materials for upholstery now exists.

Today's outdoor fabrics give great pleasure to the touch—and withstand the effects of sun, sand, wind, salt and water effortlessly, like high-performance vehicles should. Their relatively newfound decorative puissance comes from manufacturing and dying techniques that factor water- and stain-resistance into the chemistry of the fiber *before* the material is woven, instead of adding protective, plastic-like finishes to the surface of a finished fabric. To a large extent, parity exists between indoor and outdoor textiles—color, pattern, texture, weave are abundant in both, and splendidly various. Most of today's exceptionally stylish outdoor fabrics are made of 100-percent solution-dyed acrylic fibers, available in textures and weaves from terry to chenille to canvas to linen to gauze, in a rainbow of colors and in patterns from stripes to geometrics to florals. Other popular synthetics for exterior use include treated spun polyesters, which yield a silky surface, olefins, PVC and synthetic blends that maximize performance—i.e., stain-, water-, and mildew-resistance and colorfastness. Even faux leathers are available.

Outdoor fabrics are meant to be left outside, but, like every other part of décor, they are not entirely maintenance-free. Proper care and cleaning extend the life span of any fabric, particularly of those subject to climactic and environmental stresses.

Perhaps the most telling indicator that outdoor textiles have come into their own: Many designers find themselves selecting outdoor fabrics for those indoor furnishings which get pulled into the open on occasion, and mixing colors and patterns with the same kind of enthusiasm they do elsewhere in the interior. Designers are also using these textiles for tablecloths because they are both soft and stain-resistant—and installing heavier-weight versions for umbrellas and awnings based on their wear capabilities.



The Camino Real Collection

The North Carolina-based casual furnishings specialist **Laneventure** produces an eclectic selection of outdoor and indoor furniture in wood, metal, stone, rattan, aluminum, teak, wicker and synthetic wicker. This more than 30-year-old division of Lane Furniture Industries also offers a vast selection of outdoor fabrics, including a 2007 introduction totaling 100 patterns in an extensive array of styles and colors. Designs range from floral prints in soft colors to geometric neutrals to bright tropical stripes. Among its more unusual collections is the Fabri-Glass line, a group of composite tabletops made from premium European textiles bonded to tempered glass, providing many options for customizing table surfaces. The company also has a program of domestically made custom outdoor rugs.

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outdoor décor

LIGHTING THE LANDSCAPE



Outdoor lighting yields a soft effect for this luxurious Long Island pool side

Lighting is an artful science, and a crucial element of exterior décor. Conjuring definition from darkness requires a master plan, and serious engineering. "Nobody thinks about light in the same way," explains landscape lighting expert Janet Lennox Moyer of Jan Moyer Design in Brunswick, New York.

Like an interior, an exterior has both public and private zones—the street façade and the rear of the house, respectively. "The front is about arrival, and welcome," says Moyer. It's a matter of preference how much to show off architectural details, plants and garden features in the front of the house. But pathways must be visible, and the front door should always be the brightest point. The relationship of one level of brightness to another creates a visual hierarchy spanning safety, security and aesthetics, in addition to addressing individual tasks and features.

The best time to design a lighting plan is when the overall "bones" of the landscape have settled, and the plants are selected—and growing. Begin with favorite views from certain rooms, and build the lighted landscape from there. Each lighting designer has a preferred approach, but all use some calculus of fixtures and wattage to sculpt each scene in 3-D while respecting the darkness, or, in some cases, the ambient glow of the city at night.

Fixtures basically direct light either up or down. Down lights provide architectural definition and, says Moyer, reveal the ground plane (i.e., showing a planting) and connect you to the earth; they also retain their aiming better. Up lights create dramatic effects, such as shimmering leaves and shadows. Decorative fixtures—sconces, posts, and pendants—are "jewelry," dressing up the outdoors.

Landscapes and gardens flourish over time, so lighting plans may need to be flexible until things fully grow in. Yet, concludes Moyer, when it comes to infrastructure, "oversize everything, because you have to have room for a future."



Outdoor lighting highlights the rich detail of this Roanoke, Virginia, home façade

A pioneer in enhancing outdoor living, **Outdoor Lighting Perspectives** is the nation's largest landscaping and architectural lighting company. Each specialist in the franchise network offers consultants superbly trained to provide design and installation services. Areas of expertise include highlighting structural details, maximizing security and boosting curb appeal. Landscape specialties encompass illuminating gardens, pathways, outdoor sculptures and other natural and man-made features, as well as the exterior living rooms of decks, patios and pool sides. The company's U.S.A.-made, weather-resistant copper fixtures feature corrosion-proof exteriors, interchangeable all-brass components, and 4000-hour halogen bulbs to create one's own well-lit paradise.

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outdoor décor

INDOOR-OUTDOOR LIVING



The Weybridge Collection by Woodard Landgrave

Hybrid rooms—porches, patios, sunrooms, gazebos, pool houses—thrive with hybrid furnishings. These border spaces where indoors simulates outdoors, sans weather, often quickly become the "go-to" rooms for year-long entertaining and unwinding.

A screened-in, glassed-in, or simply covered room offers considerable flexibility when it comes to function—and considerable fun when it comes to décor. Whether dedicated to playing, hosting guests or relaxing (or some combination thereof), the key is to find pieces that best suit the space's desired purpose, its architecture and the style of the rest of the interiors. If the room is meant primarily for entertaining, for example, arrange several seating areas for ease of conversation, and make sure to have cocktail and/or dining-height tables nearby.

Charming, practical décor for the indoor-outdoor room should unite the durability of products made for extended exterior wear with the superior look and comfort of classic indoor choices. A whole family of indoor-outdoor furnishings and fabrics has grown to meet exactly those conditions—in a gamut of styles from traditional to modern. A good place to start: by selecting floor coverings to lay the foundation of color and pattern. Then choose the major furniture items to anchor the room, covered with fabrics that satisfy the eye, and the hand, and that can handle the sun with minimal fading. Layer the details, and accessorize.

An integral part of everyday indoor-outdoor living, metal is an elemental furnishings choice. Take aluminum: whether cast or extruded, aluminum is exceptionally malleable when it comes to style. When the alloy is cast with the highest grade ingots, it offers tremendous strength and resilience. Indeed, a treasury of designs is on the market, ranging from elegant to rustic, ornate to minimal. The same is true for steel and iron—and, of course, for other natural and man-made materials. In indoor-outdoor decor, materials really do matter.



The South Shore Collection by Woodard

The furniture company established more than 140 years ago by Lyman Woodard branched into outdoor décor in the 1930s with handcrafted wrought iron pieces. That same attention to detail and craftsmanship still characterizes the Chicago-based firm's offerings in wrought iron, aluminum and all-seasons wicker. Collections are available in an extensive array of finishes, fabrics and tabletop options. South Shore is one of **Woodard**'s 12 new introductions for this season. The all-seasons wicker collection designed by Shaun Sweeney features an alternating round and flat double-weave pattern throughout each piece. The multi-toned Viro Weave is designed to withstand fading, weathering and aging. The South Shore cushions are offered in a wide variety of stylish fabrics to complement any setting.

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outdoor décor

THE WICKER HERITAGE



The Rendezvous Collection from Lloyd®/Flanders

When it comes to material invention, there's nothing quite like wicker. Derived from Scandinavian words for "willow" and "weaving," the term "wicker" refers to the ancient process of weaving—and specifically to rattan, willow, bamboo, or reed plaited over an internal structure. The earliest existing wicker things are Egyptian, interlaced of rattan: baskets (think Moses) that pre-date the Pharaohs, and furniture as old as the pyramids.

A solid-core woody vine native to the tropical rain forests of Southeast Asia and related to the palm, rattan commonly grows to extraordinary lengths. All parts of the vine are used in wicker manufacture, from steam-bent poles to lacing reeds made of the inner core. Bamboos are large, nodular, exceptionally strong hollow-stemmed grasses, which shoot up rapidly in temperate climates, often to heights of 100 feet. Reeds, such as those used for early American seating, tend to be straw-like swamp grasses. Willow, indigenous to northern Europe and parts of North America, sprouts its pliable, moisture-retentive switches quickly—and, like the others, once plaited, it endures.

By the 16th century, wicker furniture had reappeared in the Old World. In the 17th century, it wended its way to the New World, via a crib on the Mayflower. Wicker established itself as an industry in the U.S. in the mid-19th century; by the Victorian era, thanks to the process's endless possibilities of fashionable form and unimpeachable function, it flourished. Marshall Burns Lloyd first revolutionized the handcrafted process in the early 20th century—to automate wicker manufacturing. He subsequently invented the patented steel-wire-and-Kraft-paper technique known as Lloyd Loom, still in production and still wildly popular.

Today, wicker incorporates both natural and man-made materials (resin, plastic, fiberglass, vinyl, etc.) woven over substances from aluminum to rattan to bamboo. Like the materials, the style spectrum is as broad as individual tastes, embracing everything from ornate tradition to modern convention.



The Buckingham Collection

Descended from the firm established in 1906 by Lloyd Loom-inventor Marshall B. Lloyd, Michigan based **Lloyd®/Flanders** celebrates 100 years of manufacturing fine wicker home furnishings. Each of the trend-setting collections offered in original Lloyd Loom or Hand Woven Custom Vinyl is individually handcrafted offering comfort, warmth, style and years of enjoyment. Introductions for 2007 include Ambiente's hand-woven vinyl over aluminum; the Lloyd Loom Buckingham inspired by designs once commissioned for the royal box at Twickingham Rugby Stadium; the softly curved HarborWatch collection; the woven vinyl cottage furniture-style Lakeside Collection; the handwoven vinyl Rendezvous sectional collection; and the Veranda Collection for terrace or lanai.

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outdoor décor

POOL PERFECTION



Traditional elegance by a Master Pools builder

A pool is a private oasis—and for many, the "great room" of outdoor décor. Realizing an aquatic dream design and fitting it seamlessly into the overall landscape takes ingenuity, technique and technological prowess. Professional pool builders simplify the planning and construction process, and also open the gates to a virtual ocean of design options.

Lifestyle considerations and the nature of the existing landscape always affect choices about the type and style of pool to build, and what, if any, additional water features to include. This is just as true for an exercise lap pool or a swim-in grotto as it is for a waterfall or vanishing-edge design. Hence the need for professional pool builders; they know best how to work within the landscape parameters and how to devise beautiful solutions that suit the shape of the lot, the plantings, the terrain and even the path of the sun throughout the day—a detail often forgotten by homeowners.

The pool's design—traditional, free-form or natural—should be part of a unified vision with the style of the house, and with any planned cabana or pool house structures in the proposed pool area. The possibilities are nearly limitless, particularly with custom concrete pools. To craft a pool of their own creation—and one that meets their needs—homeowners can select from a long list of enhancements such as overflowing spas, easy-access beach entries, fountains and cascading waterfalls.

Factors such as privacy and safety, as well as desired proximity to the house, outdoor kitchen or the garden also help shape the design. Indeed, they influence the choice and setting of special water and rock features—and can also impact the eventual selection of furniture, fabrics, lighting and accessories for the surrounding grounds.

Having charted the course time and again, a professional pool builder can lead a homeowner through the myriad decisions to build a pool that is the fulfillment of a cherished fantasy. A pool creates a spectacle of water imbued with the power to make us feel buoyant, transporting us to another world in our own backyard.



Creating a natural backyard escape

Formed in 1962 by a group of independent pool-building craftsmen, the **Master Pools Guild** has expanded into a global fellowship of experts who share information on the latest construction techniques, pool and spa technologies, and design ideas. Members adhere to a code of ethics about integrity, good business practices and respect for the rights of clients, employees and suppliers. These Master Pools craftsmen construct both commercial and custom residential pools and are uniquely capable of building any pool or water feature one can imagine—from vanishing edges on attenuated curves to dramatic waterfalls and grottos once found only at luxury resorts. Your pool-scape dream can be realized with a Master Pools builder.

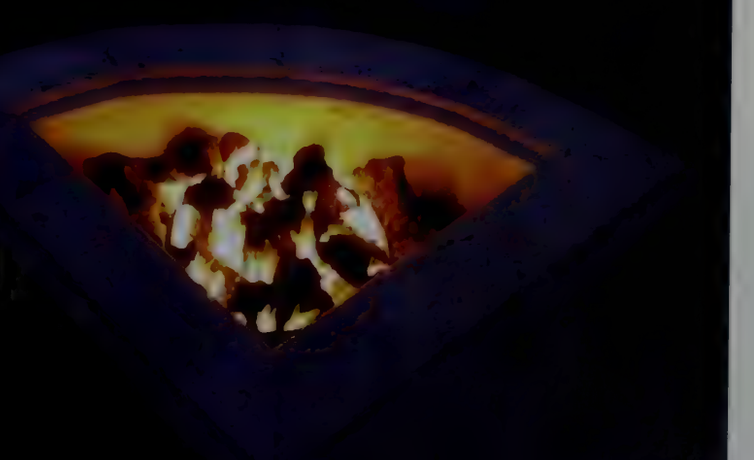
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outdoor décor

MODERN GOES OUT OF DOORS



ARIZONA Deep Seating by Barlow Tyrie

Those who think that modernism stays indoors at home should think again. The vanguard of designers and architects has always broken fresh ground with pieces conceived specifically for outside use.

Over the course of the last century or so, countless innovators have advanced both the structure and the style of exterior furnishings. Sticking to the form-follows-function philosophy, they have experimented with such familiar materials as teak, nature's own fortified wood, as well as with those fantastic discoveries fresh from the lab and the latest metal alloys.

The tradition of well-known designers crossing the threshold to outdoor décor thus has deep roots—some still producing fruit. The paradigm-shifting garden furniture by Sir Edwin Lutyens and Gertrude Jekyll, for instance, remains the mother lode of inspiration for today's styles in teak, as does the ladder-back outdoor seating that Charles Rennie Mackintosh imagined for Hill House.

Mid-century modernists certainly had a field day with this particular challenge, spurred on by the materials of the moment (i.e., plastics) and the corresponding updated production technologies. Any list of these classics includes Robin Day's injection-molded polypropylene stacking chairs; the polypropylene version of Verner Panton's iconic Panton chair; and Harry Bertoia's powder-coated steel Bird Chair and Ottoman, Diamond Chair and Side Chair (all three with vinyl cushions).

Outdoor furniture continues to present a worthy undertaking to those fascinated with form, function and materials—from ever-contemporary teak and the natural stuff of wicker to many different metals and the most current selection of synthetics.

From the Vignellis to Jorge Pensi, from Maya Lin to Frank Gehry, from Philippe Starck to Ross Lovegrove, Ron Arad, Marc Newson, and Vladimir Kagan, to name a few, today's talents continue a long-standing tradition, reinventing the landscape as they go.



The SAVANNAH Collection

Founded in 1920 by Frederick Barlow and Victor Tyrie, the award-winning third-generation family firm of **Barlow Tyrie** is based in England with subsidiaries in the U.S. and Indonesia. The legendary specialist in handcrafted teak furniture is now striking out in new directions with an outdoor collection in handwoven resin fiber by renowned designer Vladimir Kagan. The collection spans more than 30 pieces in four distinctive groups: Arizona is square, commodious contemporary. Cove embraces curves. Savannah (shown at left) offers a dark, interesting mix of seating types and tables. Dune features flowing sculptural lines in pieces such as a daybed/lounger with a built-in table and a cocoon-like extra lounge seat—a first for Kagan and a first when it comes to multi-functional seating out of doors.

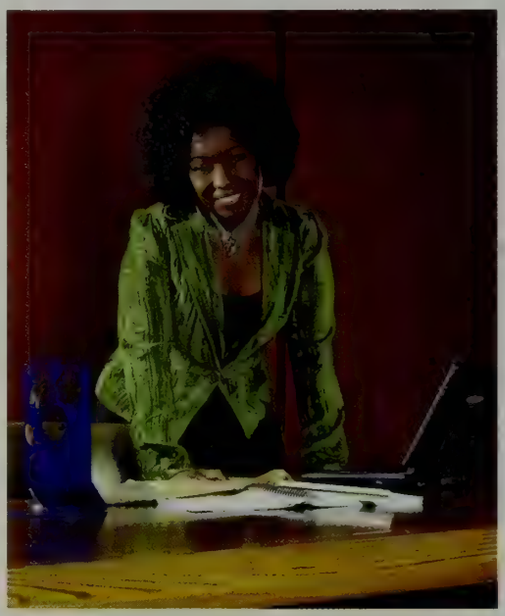
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Cecil Hayes

With Spirit and Determination, the Designer Forges a Singular Path

By Nicholas von Hoffman



CECIL HAYES GREW UP WITH EVERYthing going for her and against her at the same time.

Going for her were family and community. When she was a child in Fort Lauderdale, Florida, she says, "you had a pocket of African Americans, a small community where everyone knew each other—not like a big city; just small homes, sort of a village. There was no such thing as babysitters," she remembers. "There was an older person in the neighborhood when parents were working—which all of them did—who looked after all the children. Everything was about the love and care of children. I could not say that for today."

Hayes was the youngest of three children in a family where words like *pride*, *work ethic* and *ambition* were common. "We grew up with two parents working as domestics, but they had their mind set on the betterment of life for their children. They were determined that we would attend college without having to borrow money or for us to work. My mom, I found out later, was making $45 a week. We all finished college under their dollar and under their leadership of telling us we had to accomplish things in life."

What Hayes had going against her is quickly said: "We went to segregated high schools, segregated college, lived in segregated neighborhoods and had parents

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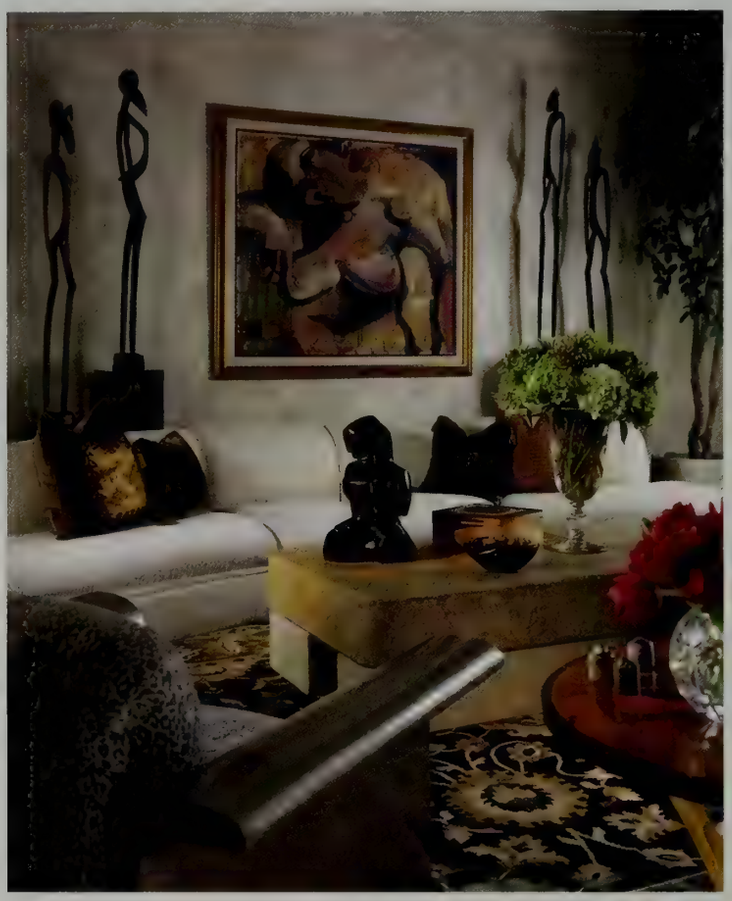




A designer of interiors and furniture, Cecil Hayes (top) is also the author of a how-to book on decorating. LEFT: A mosaic "stream" flows in the entrance hall of actor Wesley Snipes's Florida residence (see *Architectural Digest*, April 1997). ABOVE: In another house in Florida, Hayes incorporated her clients' collection of contemporary, African and Asian artworks into the strongly architectural setting (*AD*, December 2005).



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LEFT: The living room of Hayes's own Florida home features African rhythm pounders and an armchair of her design (*AD*, September 2004). ABOVE: "I approached the job almost as an artist would approach a collage," she said of designing actor Samuel L. Jackson's Los Angeles home (*AD*, April 2000). BELOW: Varied textures and pieces, including a wood Pygmy bed and a headboard crafted from an Indonesian screen, adorn the master bedroom of a Florida house (*AD*, December 2005).

continued from page 132

who didn't have an education. But look at where I am today! I've been able to not only withstand it but come above it." Coming above it, however, took spirit, courage and the ability to find a way where others might have said there was none.

Hayes left home to go to Florida A&M University in Tallahassee, where she studied art education. College, she recalls, "exposed me to another lifestyle, because under my parents, you didn't have much lifestyle. They were very strict."

Graduation presented her with very limited work possibilities in her field. So she found herself working in a federal government program in the flyspeck town of Alma in southeastern Georgia, integrating a tiny school. "I really never wanted to teach school, even back in the '60s, but there were no other opportunities for African Americans. It was always in the back of my mind to find something else in art that I'd be suited for."

The designer adds, "It was very isolating, because the white teachers and students really didn't accept me. It took them two years to get used to me. In the black area it was also an experience. They didn't see me as being one of them."



So it was that Cecil Hayes decided to send away for art school catalogues. "I saw interior designing, and I kept coming back to that," she says.

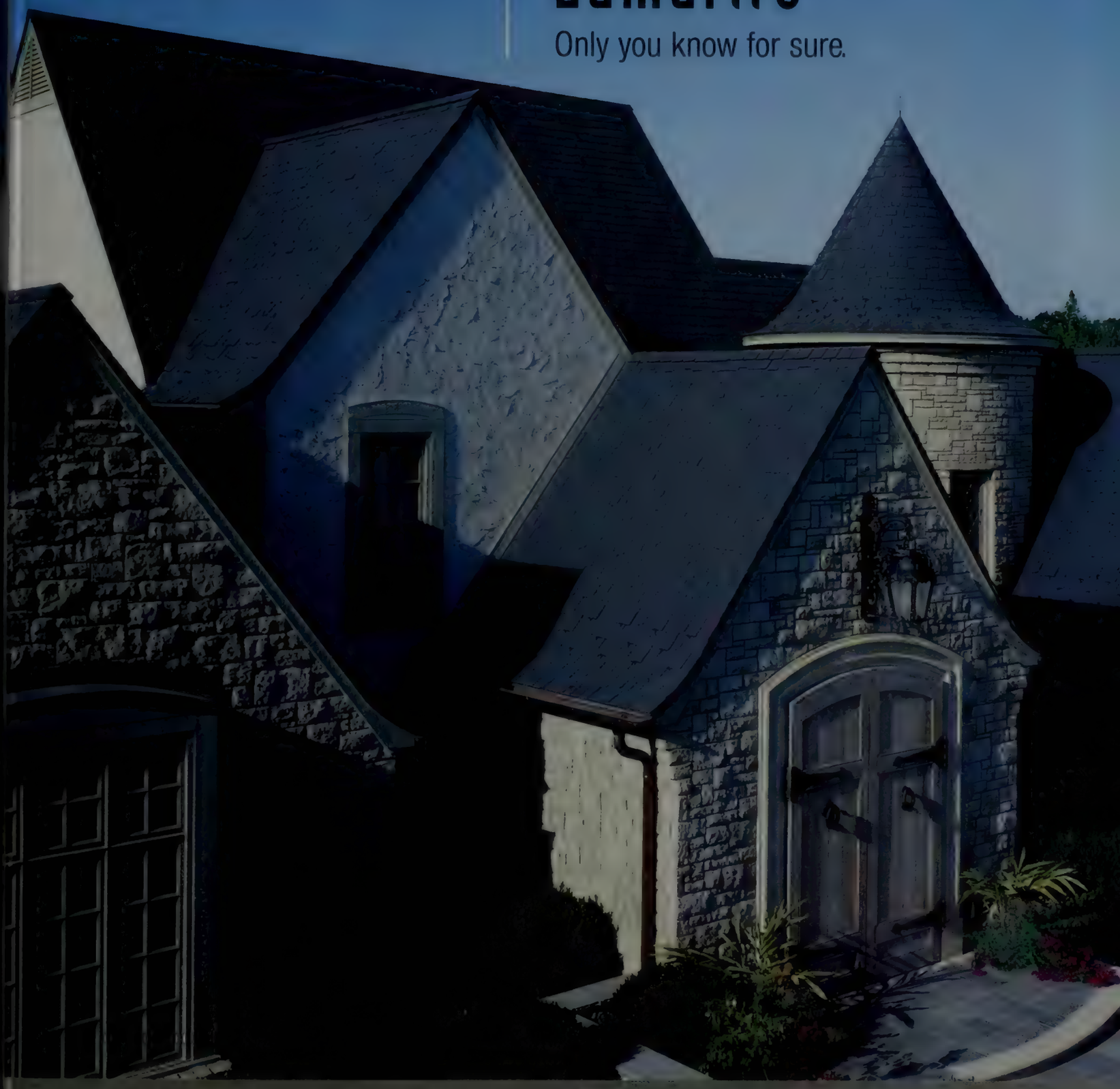
Without a mentor, she was going to have to make it on her own. "But," she points out, "I truly believe that it was my mother and my aunt who made me understand that good taste has something to do with a wonderful lifestyle. No matter what they had, they tried to make sure that they kept it nice and made sure that it matched and it looked good."

Hayes enrolled at the Art Institute of Fort Lauderdale. "That's when I made my

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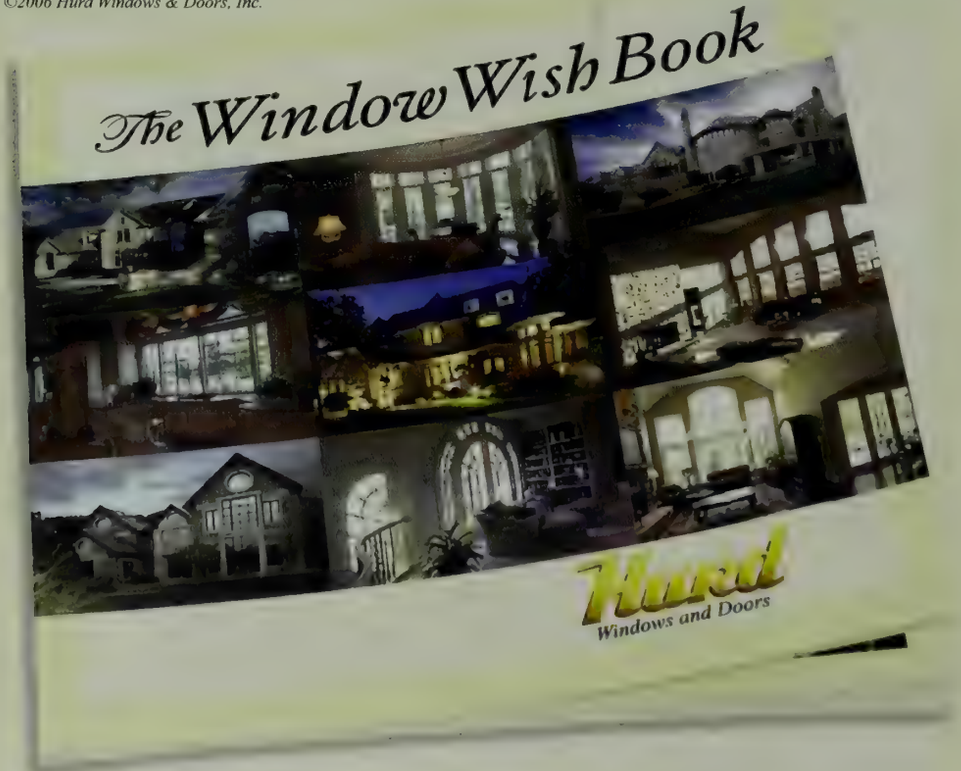
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The Professionals

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decision to change my career." Though she knew nothing about interior design, she took to it immediately. "I realized it was an art form—it wasn't just decorating with colors and furniture. This was truly, truly art, and I got to use it like a huge puzzle, moving pieces around and creating living art for people to be in."

Her studies went well there, but finding a job in her profession was something else. "I actually sent out resumés with all these wonderful things about myself, but

> "No matter what they had, they made sure that it matched and looked good."

it was difficult because I was still down in South Florida, where I was one of the first African Americans in this field."

Nevertheless, she was offered two jobs. One paid well, a job that "some people in my class would have just died to get." But, she explains, it wasn't right for a first job. "It was very large and very compartmentalized. I saw myself getting stuck and knowing one thing but not all things."

Instead, she took a job with a firm that operated out of "a big open room, where you could see what everyone was doing—the person selecting the colors, the secretary, the bookkeeper, the draftsman, the renderer." The salary was only a quarter of that offered by the first job.

After several years the firm disbanded, and Hayes was forced to take a job as unpromising financially as it was professionally. After a year she decided that with things moving so slowly, she might as well "do badly on my own. I said, 'I'll open my own company. How much worse can I do?' And that's what I did."

For working capital, Hayes borrowed $6,000 from the Small Business Administration. "I called it the kiss-of-death money. It was just enough for me to fail!"

So there she was, a young black woman in 1970s Florida who knew nobody, with her SBA grubstake, setting out to practice a profession famous for its dependence on contacts, networks, patronage and recommendations. Cecil Hayes had none of these, but she did have a stroke of genius.

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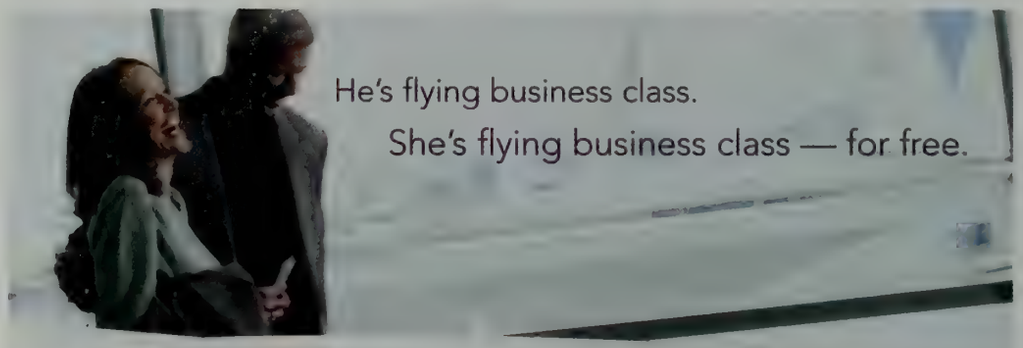
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The Professionals

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"I opened up a storefront," she says. "I needed to work out of a very visible place where people could walk by and see me."

But how did she get clients in this white, middle-class area, bereft of the billionaires who are the prop and stay of big-time interior design? Hayes recalls that she would come in to work in the window of her store at nine in the morning and not leave until 11 or 12 at night, when the movie theater in the complex let out its last patrons. "I had renderings in the windows showing what I did, the concept and how I did it," she says, so that people "would come in and ask for something specific, maybe something very simple such as reupholstering sofas and selecting the fabric. Starting off with absolutely nothing, I managed to pay the rent and pay the overhead."

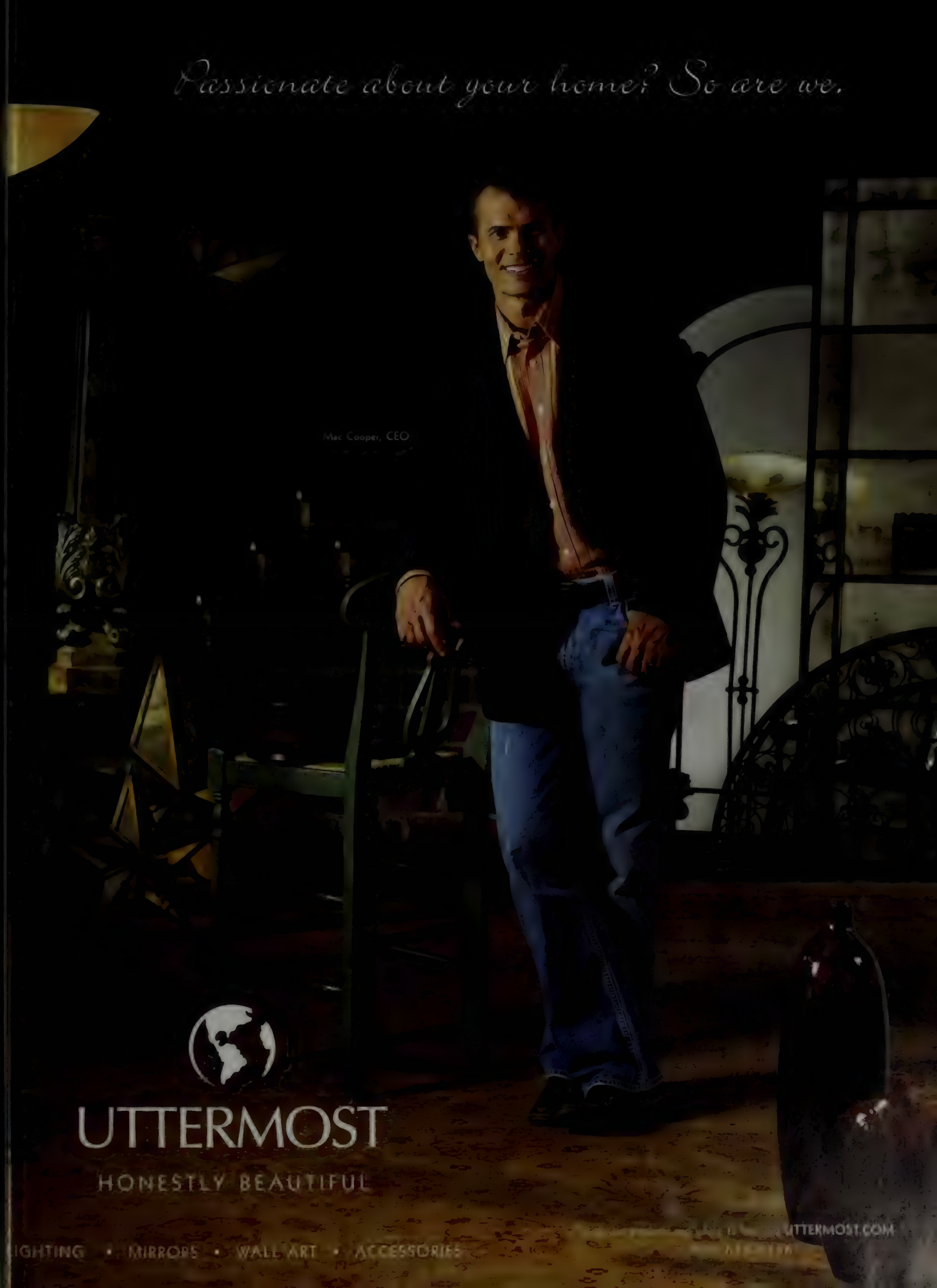
Among the people who walked through her door were a young doctor and his wife, who were building a 4,500-square-foot home. "They saw me, came in and believed that I was capable and thrust an entire project on me, saying, 'From the ground up, work with the architect and select everything from the hinges of the door on.' So I redesigned and re-spaced

> "It wasn't just decorating with colors and furniture. This was truly, truly art, and I created living art for people to be in."

the plan. I had a wonderful time doing it, and the house was published in the *Miami Herald*, two full pages in 1976."

It's been upward ever since. Today, Hayes has her own line of furniture and has designed homes for Samuel L. Jackson (see *Architectural Digest*, April 2000) and Wesley Snipes (see *Architectural Digest*, April 1997). Her book, *9 Steps to Beautiful Living: Dream, Design and Decorate Your Home with Style*, furthers her ongoing interest in bringing good design to middle-class homes. "We can do so much because people are hungry to know how to make their homes gorgeous."

As for the future, Hayes declares, "I only have a few more years to do it, so I'm getting really busy here!" □


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EAST HAMPTON Cottages by the Sea







Three Colonial New York houses, each restored, occupy a unique—subdivided—3.3-acre lot. The earliest of them (above and above left) is a circa 1700 Cape Cod that was modified into a saltbox, with further, nicely integrated expansion off a gable end. It has four bedrooms and, with a pool, uses 1.7 acres of the whole. A wide lawn separates the house from the others, which together add six bedrooms and another pool to the arrangement. $29 million. *Call 631-903-6115.*



KEY WEST

A Floridian Escape

A three-bedroom, 3.5-bath, Caribbean colonial–style house in Casa Marina, near the beach, is noteworthy for its accurately rendered details and, with its open-to-the-pool L shape, exceptional indoor-outdoor entertaining possibilities (*AD*, October 2001). The architecture, by Thomas E. Pope, includes a three-story tower, which offers brilliant ocean vistas. $5.995 million. *Call 305-294-1493.*

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MANHATTAN

An Italianate in New York's Murray Hill

Many of the city's grandest 19th-century single-family row houses have been sliced into multiple-unit micro-apartments, robbing them in the process of their typically sublime detailing and squashing their generous proportions. An 1869 house, once the home of New York mayor William Russell Grace, fared better. While it too was converted (and expanded) for apartment use, the integrity of its original design—elaborate plasterwork, inlaid floors and mahogany French doors mark its rooms—was saved. $8.5 million. *Call 212-906-9259.*

LOS ANGELES

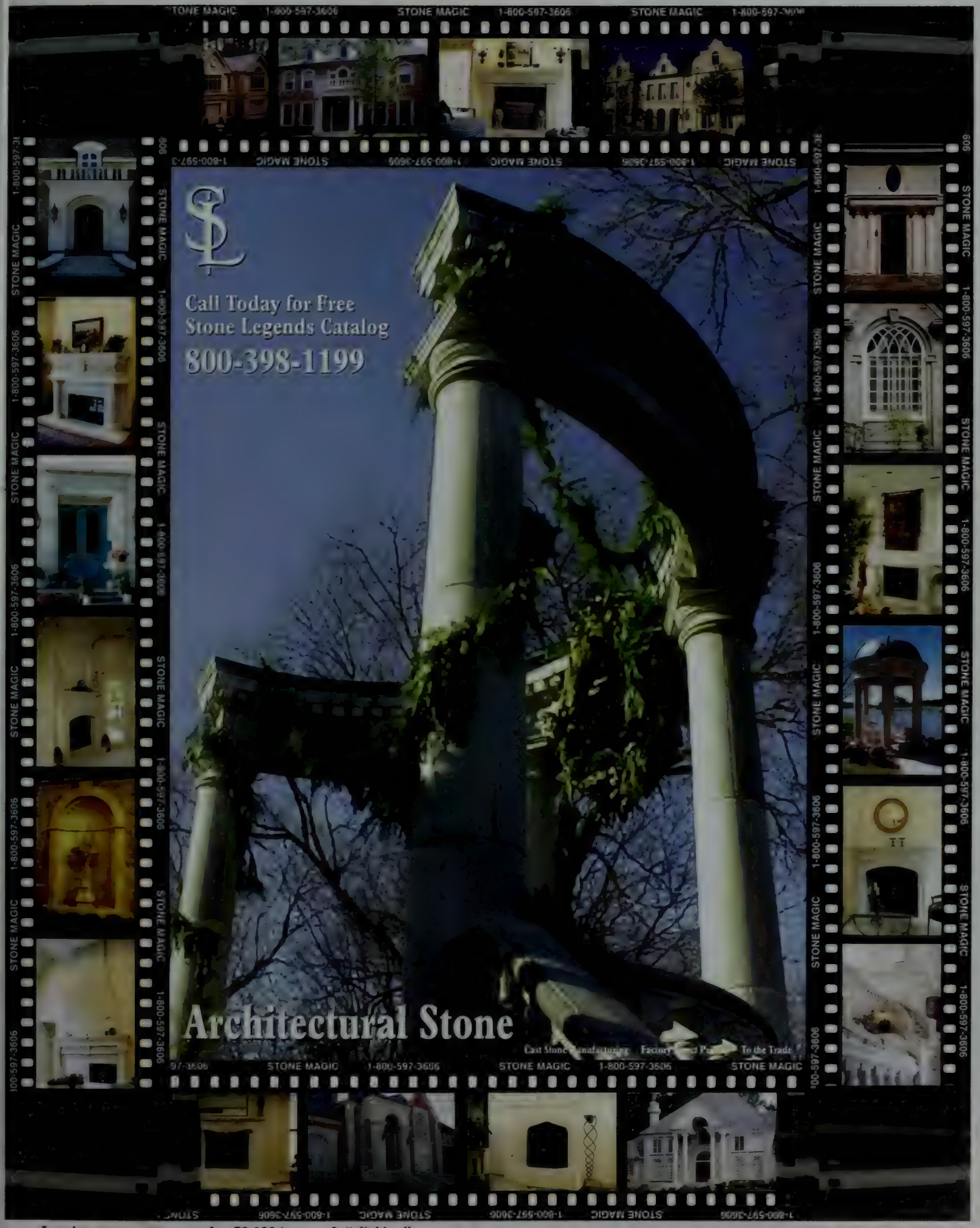
Canal-Front Contemporary





Los Angeles's pridefully eccentric Venice has emerged in recent years as the United States' hotbed of progressive residential architecture. Architect Glen Irani was there early on, completing in 1996 a 3,600-square-foot three-story that maximizes every inch of its canal-front lot. The steel-framed four-bedroom, 2.5-bath house has 20-foot ceilings and concrete floors. $3.995 million. *Call 800-684-8862.*

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If the 6,600-square-foot, four-bedroom beachfront getaway's classical-meets-contemporary aesthetic fails to seduce, chances are its 30-foot-high great room (above), whose windows make the waves and horizon required reading, will. Located at Red Bay, the house is wired with the latest in security technology in order to provide its owner, even from afar, the assurance that all is well during those times when he's not there relaxing poolside. $7.5 million. *Call 345-943-0943.*



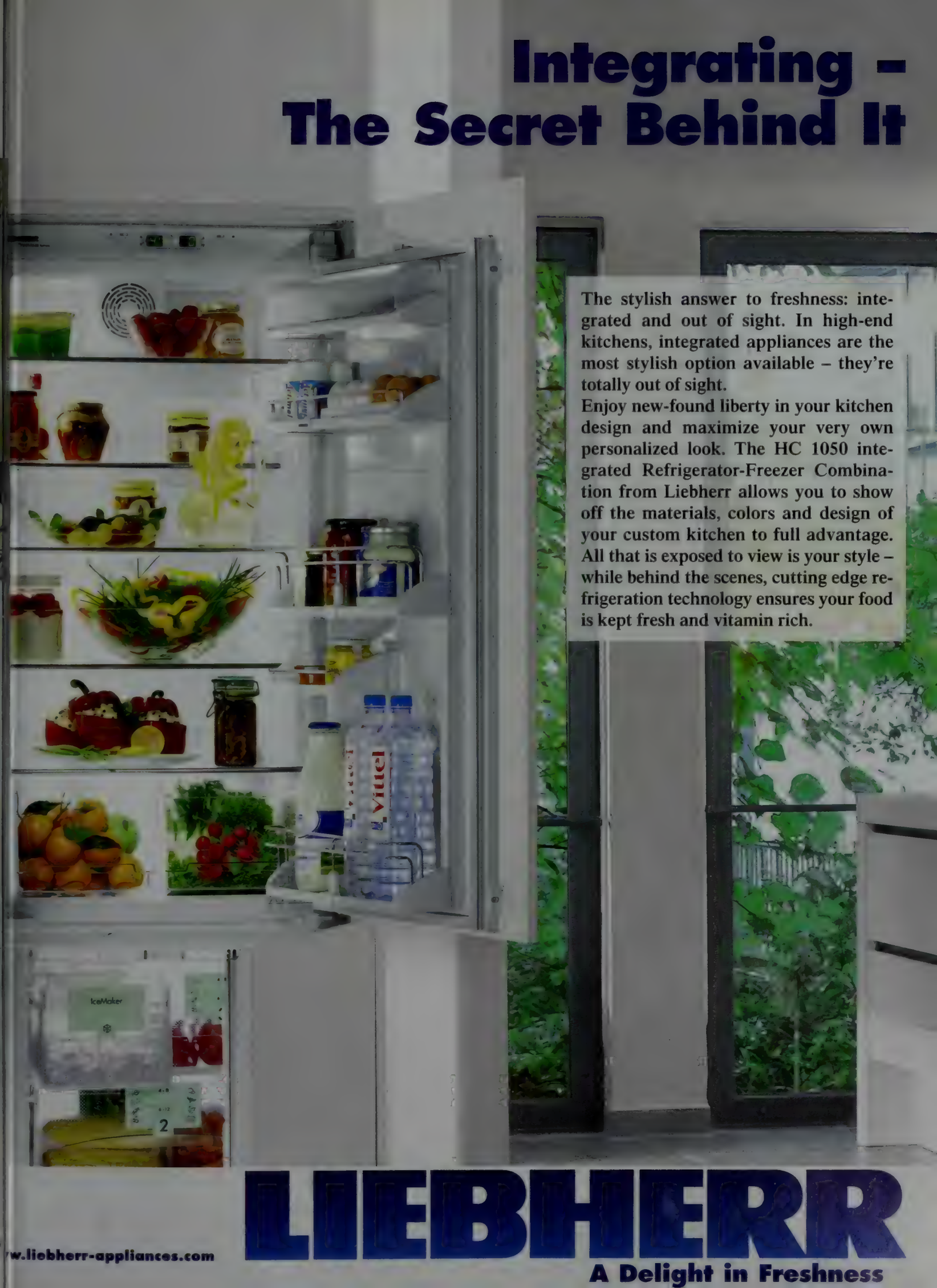
TENNESSEE

Brentwood's High Art

With its flat roof and piloti-supported, exposed-steel frame hovering over the landscape, Owl's Hill, a house by architect Robert Street, is an uncommon sight for its rural setting. On 21 acres, the 6,604-square-foot home, built in 1958, has a marble-floored entrance hall at ground level, which gives way to a spiral stair leading to the window-walled main floor and its four bedrooms. $5.7 million. *Call 615-604-2323.*

continued on page 148

Integrating – The Secret Behind It



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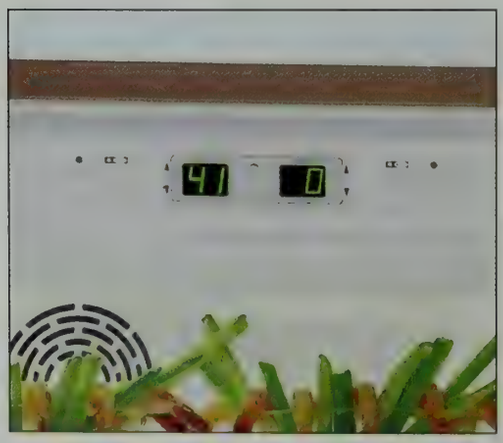
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The Dual Refrigeration System facilitates optimal conditions in both the Refrigerator and Freezer whereby separate silent compressors ensure accurate temperature and humidity control. Ice cold dry air circulates in the Freezer section, while the Refrigerator maintains cool moist air, thus sealing in vitamins and safeguarding food. This technology also preserves the flavor and texture of foods since there is no transfer of unwanted air, moisture or food aroma between the two compartments, giving advanced food protection. With Liebherr you can avoid wear and tear by utilizing the efficiency of a dedicated compressor that only runs when needed. Advantageously, with NoFrost combinations, ice does not form in the appliance and therefore defrosting is no longer necessary.



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The units are simple and easy to operate with precise electronics. The **SuperCool** function reduces the temperature of the refrigerator to +36 °F (+2 °C) for 6 hours. This is ideal if you want to chill fresh food quickly. The automatic **SuperFrost** function quickly reduces the temperature in your freezer to as low as -25 °F (-32 °C) so you can freeze fresh food quickly and carefully. Vitamins, flavor and appearance are optimally preserved. The SuperFrost function automatically switches back to normal operation when the food is completely frozen.



Design Flexibility

Liebherr's integrated appliance is the stylish answer to freshness because it fits harmoniously into any kitchen design. Larger units are created by combining two individual units concealed behind a cabinet. The appliance door attaches to the cupboard door on a sliding rail system and opens seamlessly with the cabinet. The option of installing the units in different parts of the kitchen is another benefit, as well as the opportunity to order just one of the units.



IceMaker

Liebherr's IceMaker provides you with the right supply of perfect ice cubes by automatically keeping you topped-up. Thanks to Liebherr's Dual Refrigeration System there is no transfer of unwanted aroma between the two compartments, thus preserving the flavor of the ice cubes. Ice cubes are dispensed according to the Twist Tray principle meaning ice cubes will not clump or stick together. Two drawers are available for producing and storing all the ice cubes you will need.

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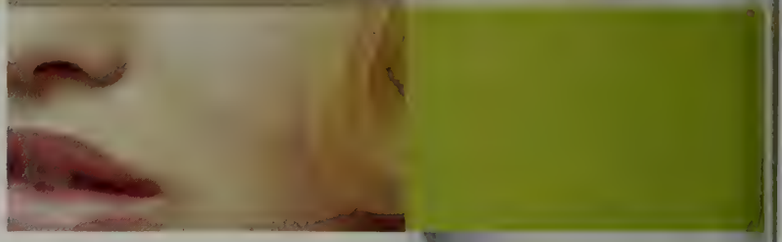
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Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)… the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin® formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself – applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results – all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botulinum Toxin?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research,[3] exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botulinum Toxin is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet… the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind… skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botulinum Toxin.

So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

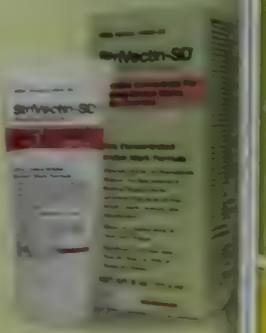


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Study References

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology (60 subjects, 4 mos.)

[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology (204 subjects, 14 weeks)



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PHOTO: JAMES CAULFIELD

Wright's Arthur B. Heurtley House, 1902

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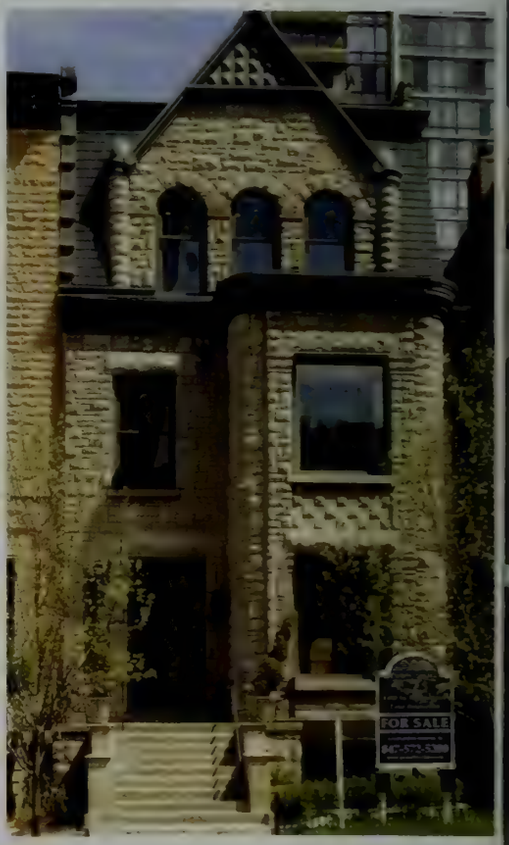
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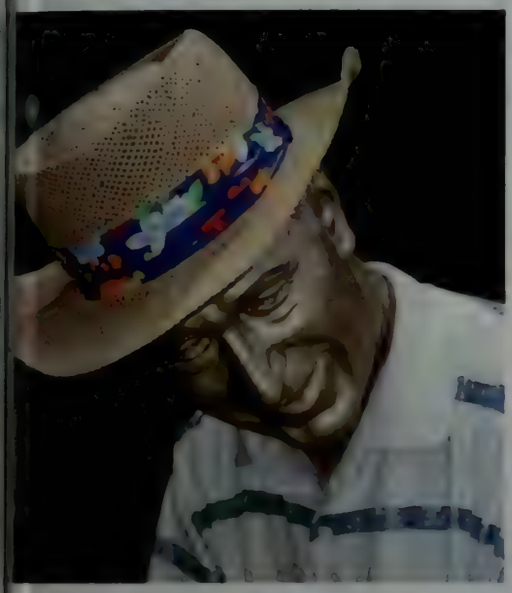


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When H. H. Richardson's Romanesque Revival style was at the height of fashion, in the late 19th century, part of its appeal rested in its inherent sense of permanence and affluence. An 8,000-square-foot example, an unattributed design from 1887, suggests that the style hasn't lost that aesthetic punch. Recently renovated, the house has six bedrooms and six baths. $6.495 million. *Call 312-944-8900.* □

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A Memorable Second Act in East Hampton

CANDICE BERGEN AND MARSHALL ROSE FIND COMMON GROUND IN HIS SHINGLED COUNTRY HOUSE

Architecture by Cooper, Robertson & Partners/Interior Design by Elissa Cullman of Cullman & Kravis
Text by Gerald Clarke/Photography by Scott Frances



Candice Bergen and her husband, Marshall Rose, took on the delicate project of renovating an East Hampton summer cottage that he built with his late wife, Jill. The couple preserved the house's essential character while softening the overall mood. ABOVE: A lushly planted walkway runs beside the house. OPPOSITE: A carved pine mantel, from Francis J. Purcell, lends a casual feel to the living room. Sentimento console. Marvin Alexander candlesticks. Elizabeth Eakins rug.

It was a beautiful house. On that everybody agreed. "It's my tribute to the history of architecture on eastern Long Island," says its architect, Jaquelin T. Robertson, of Cooper, Robertson & Partners, and the house with the gambrel roof in East Hampton won several awards. So it came as something of a shock when in 2004, nearly 20 years after it was built, the owners—Marshall Rose and Candice Bergen—asked him to make some substantial changes. "It's as if you're asking me to operate on one of my own children," he protested.

Yet what could he say but yes? A one-time dean of the University of Virginia's School of Architecture, Robertson had told his students that if it's well designed, a house should be able to keep its integrity through any number of alterations. Rose, a New York real estate developer and philanthropist, had built the house with his wife, Jill. But Jill died in 1996, and in 2000 Rose began a new life with Bergen, whose own husband, the brilliant French movie director Louis Malle, had died in 1995.


Hamptons



Designer Elissa Cullman and architect Jaquelin T. Robertson, who designed the cottage 20 years earlier, were called on to rethink the interiors. THESE PAGES: The dining room was opened up to the den, at rear, and the living room. Dillingham & Company carved dog under writing table from Notus. Lee Calicchio chandelier. Marvin Alexander brass lamps. Bergamo drapery fabric. Blue chair check, Lee Jofa. Elizabeth Eakins rug.







"I find it difficult to live in houses that have no sense of humor," says Candice Bergen.

Four years into their marriage the couple decided they wanted a country house—they also have an apartment on Fifth Avenue and a home in Los Angeles (see *Architectural Digest*, October 1999)—that reflected their life together. "We wanted the house to be our house," says Bergen, who, after winning five Emmys as TV's Murphy Brown, has now taken on the role of the high-powered Shirley Schmidt in ABC's *Boston Legal*.

"A smart attorney realizes who they can or cannot rattle," is one of Shirley Schmidt's axioms, and the woman who portrays her is equally circumspect. Bergen wanted to change the house Rose and his late wife had built, but she did not want to erase either its character or its happy memories. "It was a beautifully thought-out house," she says, "and it was a delicate challenge to respect its history but reinterpret it as ours."

To help them meet that challenge, the couple invited one of Jill Rose's friends, Manhattan designer Elissa Cullman, of Cullman & Kravis, and her project manager, Amanda Lowenthal, to spend a night in East Hampton in the summer of 2004. Talking until midnight, the four discovered that they were in total agreement. Beautiful as it was, the house was too austere for the couple's new, more casual lifestyle. "Marshall and I are from different tribes," says Bergen. "I'm show folk. He's from the business world. My style is more casual than his. But Ellie found a common language, a common vocabulary for us."

One of New York City's major movers—he was, among other things, the chairman of Lincoln Center's redevelopment project—Rose himself is an expert at managing spaces. And it was he who came up with the notion of enlarging an opening to the living room and turning the downstairs into one long loft. Not only would that add a note of informality, but it would also make the rooms lighter.

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ABOVE: The long porch, which serves as the summer living and dining area, looks toward the old carriage house. The table is from Henry Hall Designs. RIGHT: As part of the reorganization of the space, the architect carved out a sitting area in the upstairs landing. "I love little sitting areas," Bergen says. Floral sofa and pillow fabric from Stark; blue pillow fabric from Clarence House. Schumacher plaid.


TRUMAN
Kennedys







LEFT: Plush upholstered furnishings, wool carpeting and sheer draperies bring warmth and comfort to the large master bedroom. Cynthia Knott's 2006 oil painting *Heartsong* hangs over the bed. Chandelier from Sentimento. Sconce from Bermingham & Co. Clarence House sofa fabric. Pillow ticking, Ralph Lauren Home. ABOVE: An inverted bay window on the east façade marks the master bedroom.



Cullman "made the house come to life," remarks Bergen. "She found wonderful things—folk art and a collection of mirrors, for example." ABOVE: A Saw Tooth quilt sets a strong graphic tone for a guest room. "The beaded chandelier, seltzer-bottle lamp and Adirondack rocker provide a curvilinear counterpoint to the geometry," explains the designer. Elizabeth Eakins floral chair and pillow fabric.





OPPOSITE: The couple's dog Jerry enjoys the sitting area on the rear porch, which has views of the perennials garden, designed by Jane Lappin and Arlene Gould. Edmund Hollander created additional landscaping in classic East Hampton country style. Henry Hall low table. Sofa fabric from Kravet. Lee Jofa pillow fabric. THIS IMAGE: A Dutch gambrel roof overhangs the porch.

"Marshall thought the house needed just a little tweak," says the diplomatic Elissa Cullman. "Then he saw it needed a bigger tweak, then an even bigger tweak after that."



Let There Be Light

A RADICAL MAKEOVER TRANSFORMS AND ILLUMINATES A STRIKING TRIBECA PENTHOUSE



Architecture by Robert Kahn, AIA
Interior Design by Sills Huniford
Text by Judith Thurman
Photography by Scott Frances

A Tribeca penthouse's dramatic spaces and stylish, streamlined look evolved out of a couple's collaboration with designers Stephen Sills and James Huniford and architect Robert Kahn. THESE PAGES: The living room. To illuminate the once dark loft, Kahn raised the roof two stories to accommodate tall clerestory windows. Scalamandré ottoman fabric. Club chair fabric, Robert Allen.





OPPOSITE: Kahn created a low passageway to set off the soaring ceilings in the living and dining rooms. The warm palette of the furnishings and accessories, many designed by Sills Huniford, was influenced by the patina of the original maple flooring. Walls were finished with Venetian plaster.

THIS IMAGE: Multiple dining tables—made from reclaimed antique chestnut—give flexibility to the dining room. "They can be rearranged according to the way the space is being used," Huniford explains. "You can have up to 24 people at three tables or one long one."





"I knew it had to be whole hog or nothing," says the wife, "although my husband needed some persuading."

This is a creation story, so it opens with a man we shall call Adam alone in his bachelor paradise. Well, not quite paradise: In the beginning, there was no light. His Eden was a raw loft, jungly with pipes and wires, that had been unevenly cobbled together from two adjacent Tribeca warehouses. The neighborhood, in those days—some 30 years ago—was still a frontier whose gritty charm and cheap square footage were just beginning to attract adventurous bohemians. Adam had staked his pioneer's claim to a "penthouse"—i.e., a pull-down ladder led to a corrugated potting shed in the shadow of a water tower. His living floor was divided into a warren of acutely angled rooms—pizza slices—with seven-foot ceilings. And then there was the windowless kitchen: a platform rising from its lagoon of darkness like an atoll of black Formica.

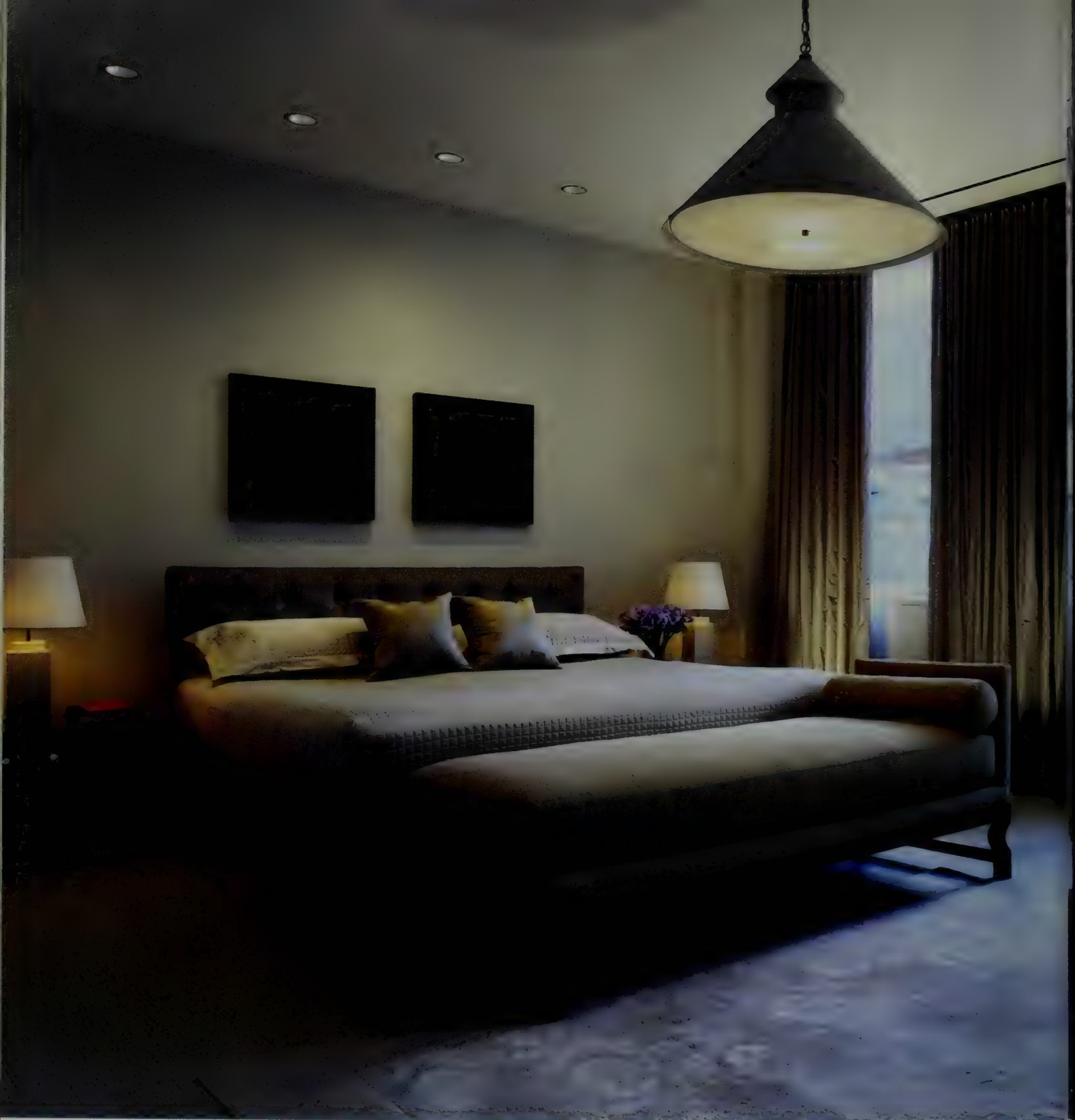
One day a delicate beauty whom we shall call Eve enters the story. No rib surgery was involved: A taxi left her at the unprepossessing entrance to the building. (Little did she know that she would still be living at the same address some 15 years later.) The scene upstairs, she says now, might have been an outtake from the movie *Big*. Her future mate, a young media executive and model-builder (he constructed his first computer from a mail-order kit), showed her his impressive train collection. A maze of tracks crisscrossed the old maple floors. He deftly skirted them on roller blades. "If this guy has bunk beds," Eve told herself, "I'm out of here."

Domestic happiness, fortunately for New Yorkers, isn't entirely dependent on natural light. The romance endured, and in time the couple were blessed with a lively, train-loving son. When he had reached the age of reason (he is now nine), his mother decided that a major renovation was overdue. Call it temptation if you're a prude, but no serpent prompted her revolt. It was partly the cat hair that collected in all those pointy corners, and the '70s kitchen, and her yearning for a better view. "I knew it had to be whole hog or nothing," she says, "although my husband, to be honest, needed some persuading."

The virtuosity of her design team went a long way toward reassuring a reluctant mate. The SoHo-based architect, Robert Kahn, is a Modernist with a stellar client list of artists, actors and directors, many of them the couple's friends. Stephen Sills and James Huniford, the interior designers, have known the family socially and professionally for a decade. Among their gifts is a perfect pitch for color and proportion. "Our mandate was simplic-

OPPOSITE: Bead-board cabinetry adds "warmth and texture" to the kitchen, which is "clean and sleek," observes Huniford. The bleached table, originally a glossy black, was formerly the wife's writing desk. "We reused beautiful or loved things the couple already owned."

ABOVE: The mezzanine is devoted to the husband's and son's model trains, which circle the living room on a cantilevered track on the catwalk railing. "The industrial element of the train collection inspired the mood of the interiors from the very beginning," remarks Sills.

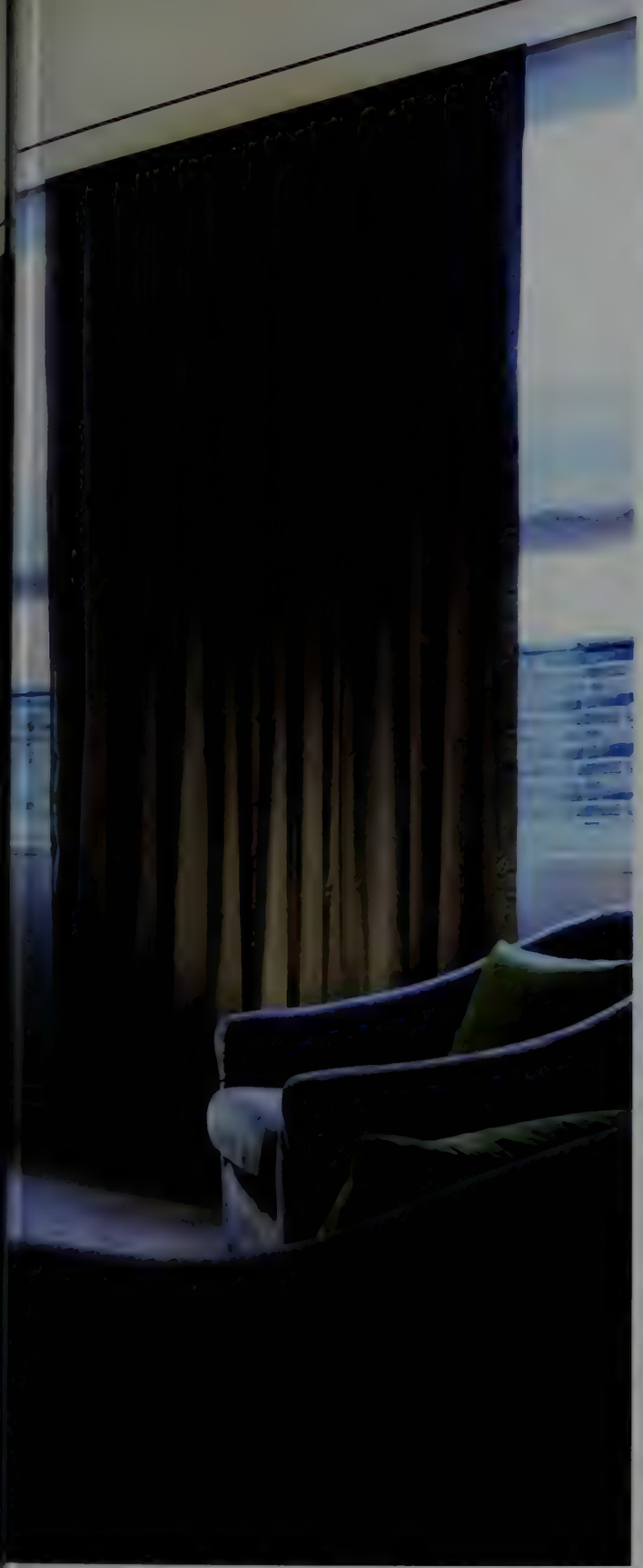


Among the designers' gifts is a perfect pitch for color and proportion.

ity," Sills explains. "Our clients weren't looking for an identity, because they have one. They wanted a relaxed environment of unpretentious luxury where warmth was the given."

Another given was the landmarked status of the building. Kahn spent nearly three years fine-tuning the blueprints and accommodating the stringent code requirements before construction began. The wife, he says, "is an articulate realist who never missed a site meeting. Some clients seem to forget they have children. She kept the project focused on the way her family actually lives. The challenge was to retain the scale and spirit of a loft—a certain grandeur—while incorporating the amenities of an apartment with a private master wing, an intimate family room and a boy's paradise, with a secret chamber and lots of floor space, for the son."

His solution was to demolish the greenhouse and raise the roof two stories to





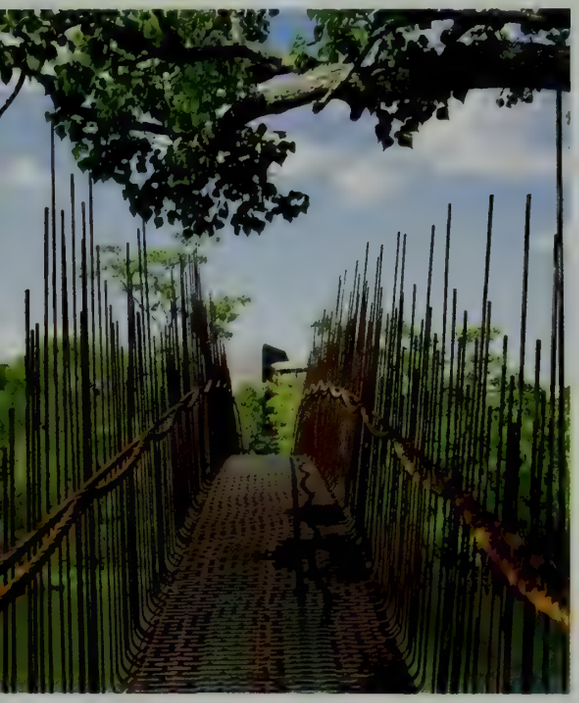
create a light-flooded central atrium with clerestory windows on three sides. A narrow mezzanine, like the bridge of a ship, opens to a grass-covered terrace with glorious views. The husband's trains circle the atrium on tracks cantilevered from the railings. Like chapels off an apse, the major public rooms are visible from the living area, which is grounded by a massive hearth. "We lowered the ceilings in the entrance gallery," Kahn continues, "to enhance the drama of emerging into the light."

While construction was under way, the family moved to their boat, moored on the Hudson. Sills and Huniford had refurbished its interiors, a project that informed their approach to the loft. "Nothing on a vessel should be gratuitous," Sills observes. "The décor promotes a sense of discipline and stability. In that sense, the efficient glamour of the residence has a yachtlike feel." The wife asked for a sunny, monochrome palette—no pattern or

continued on page 237

ABOVE LEFT: "The former bedroom was decorated in tones of burgundy," Huniford says. "This one is much calmer—we used blues and grays and pumice." Metaphores drapery fabric; shade fabric, Groundworks. Stark carpet. ABOVE: The powder room has a "tailored sensibility," comments Sills. Waterworks fixtures.

Architecture and Interior Design by Miró Rivera Architects
Landscape Design by David Mahler/Text by Jeff Turrentine/Photography by Robert Reck





A Natural Accord

IN TEXAS, A GUESTHOUSE REFLECTS ITS LAKESIDE SETTING

ABOVE: A footbridge—inspired by the vegetation of its wetlands site—joins the 2,500-square-foot guesthouse of a residence on Lake Austin in Texas to the main property. ABOVE RIGHT: Both the bridge and the guesthouse were conceived by Juan Miró and his partner, Miguel Rivera, of the Austin-based firm Miró Rivera Architects. OPPOSITE: On the north façade, strategically placed "small windows provide light for the stairwell, closets and baths," says Miró.

Ushering a visitor onto the 80-foot pedestrian bridge he designed for a lakeside guesthouse in Austin, Texas, architect Juan Miró is stopped in his tracks. Several thin reeds have brazenly advanced from the marshy lagoon near the abutments and squeezed their way through tiny gaps in the bridge's decking.

"Oh, good!" says Miró, walking excitedly in the direction of the invading reeds. "I was hoping that would happen."

The architect's charitable attitude toward what many people consider to be an incorrigible menace reflects his larger belief that houses—and this house in particular—should harmonize with nature. Toward that end he has designed the bridge to look, from a distance, as if it were crafted from the very reeds below. One must step onto it in order to discover that the decking and guardrail are in fact composed of aesthetically rusted and irregularly cut rebar—the same kind you might see in a salvage yard or an abandoned construction site.

A statue-still white egret upset by Miró's footfall spreads its great wings and soundlessly flies off to find a less congested spot in the lagoon. The architect points out that the matted clumps of tall grass seen regularly around the property are where roving deer come to sleep after the sun has gone down. Every year cranes and swans make these wetlands a stop on their migratory tour. Clearly, nature and architecture have found a common chord here, just a few miles from downtown Austin.

The three-story, three-bedroom guesthouse sits on a peninsula nestled between





the lagoon and Lake Austin, actually an elongated reservoir of the Colorado River that snakes from the center of town to the Hill Country west of it. With his architectural partner, Miguel Rivera, Miró—who began his education in his native Spain, then continued it at Yale and the New York firm Gwathmey Siegel—finished the project before he and Rivera turned their attention to the clients' main house, which they are tackling next.

Blessed with such lovely surroundings, the clients understandably wanted as many windows as they could get. Miró and Rivera went them one better. "Essentially we've created a glass box, the top two floors of which are covered by a shutter system," he says. "The system can be modified by whoever is occupying the guesthouse, exactly as they wish. They can open it up completely, open some shutters and leave others closed and, of course, close the whole thing up at night if they want to. What's important is that there's always a sense of interactive play: There's an endless combination of settings to change the amount and quality of light coming into the room. Specific arrangements of open and closed shutters at different times of the day, and at different times of the year, will create entirely new effects."

Guests staying in the second-floor master suite enjoy the added benefit of a balcony that allows them to sip a cocktail or read a book in the company of treetops; guests in the two bedrooms above must be





"When you're building a house, you can find ways to hide the structure. But a bridge is *all* structure."

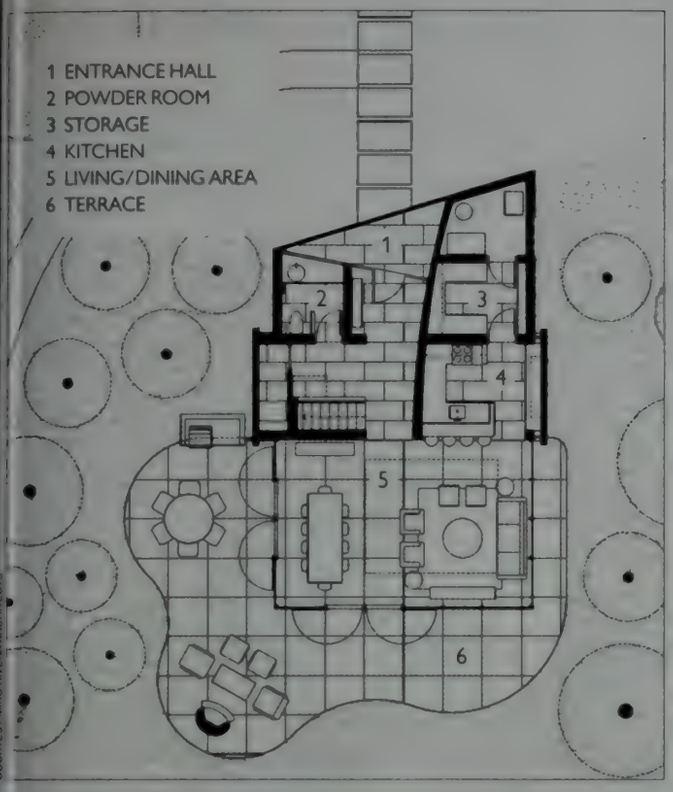


satisfied with the breathtaking views of the lake, the wetlands and whatever fauna happen to be visiting that day. At ground level, floor-to-ceiling windows in the dining and living areas look out onto a curvilinear terrace whose footprint mirrors the shape of the deep overhang that shades it. Richer and warmer materials were chosen for the low-profile furnishings, which accentuate the views, "maximizing the sense of openness and providing a strong connection with the outdoors," notes Miró.

Though an approach via the bridge is certainly dramatic, an approach from the long driveway leading out to the road allows a visitor to experience one of the guesthouse's most impressive features: the front façade, an enormous plane of treated steel panels broken by a collection of thin, horizontal windows that seem to have developed randomly, like the holes in Swiss cheese. The whole thing comes wrapped in a copper ribbon and rests atop a base of gray stucco. Miró had suggested concrete

ABOVE LEFT: The living area and kitchen. "We wanted to make the house completely open to the extraordinary natural setting that surrounds it," says Miró (top, right, with Rivera and the firm's business principal, Rosa Rivera). ABOVE: The dining area. "Simple light fixtures illuminate the space but do not detract from the view," Miró points out. The interior furnishings, which the firm worked on with Joy Kling, of Spazio Interiors, are similarly low-key. Ligne Roset glasses.





walls for the base, but the clients—whom the architect describes as traditionalists, albeit extremely open-minded ones—"weren't quite ready to do concrete walls. We painted the stucco, and it ended up looking exactly like concrete anyway."

Back in his homeland, Miró worked with Santiago Calatrava, the Spanish architect whose stunning bridges have earned him worldwide renown. Building even a modest bridge, such as the one on this property, is a humbling reminder that in architecture, beauty must ultimately be subservient to structure. "When you're building a house, you can find ways to hide the structure," says Miró. "But a bridge is *all* structure. There's no way to conceal it."

Perhaps not. But there is a way to build a bridge—or a house, for that matter—so that structure is expressed artfully and joyously, making its concealment a shame. Here is just such a bridge, and just such a house. □



OPPOSITE: A private balcony off the second-floor master suite offers views of the lake. The architects covered the glass walls throughout the residence with custom shutters from Barcelona. "When guests stay at the house, they literally open the outer box of shutters as they wish," says Miró. TOP: The first-floor plan. ABOVE: The master bedroom.



ABOVE: A copper-clad fireplace on the rear terrace provides an ideal focal point for outdoor entertaining. Dish, Ligne Roset. OPPOSITE: "The terrace was shaped to avoid encroaching on the setback of the lake and wetlands," explains Miró. David Mahler, of Environmental Survey Consulting, designed the landscaping to have a very limited ecological impact.







The Sky Is the Limit

Former lifestyle photographer Chris Mead converted an old potato barn into **English Country Antiques** in Bridgehampton, New York. Traditional English country furniture and indoor and outdoor lighting complement unusual decorative accessories such as three English large-scale replicas of World War I–era biplanes ($2,250–$3,250), once powered by small engines and probably built by aviation hobbyists in the 1940s or '50s.

English Country Antiques, 26 Snake Hollow Rd.
Bridgehampton, NY 11932, 631-537-0606; www.ecantiques.com







Screen Gem

Kathy Alexander's **Rousset Antiques & Textiles** specializes in 17th- and 18th-century tapestries and furnishings. A circa 1830 Zuber panoramic scene of a bucolic French countryside (left) was made into a three-panel screen, $5,600. An 18th-century Venetian secretary (far left) has colorful views in original paint, $7,000.

Rousset Antiques & Textiles
600 Conti St.
New Orleans, LA 70130
504-581-3636
www.roussetantiques.com

In Sconce

In the style of Jules Leleu, two 1940s French brass sconces with lattice-back details and paper shades, $4,500 for the pair, are available in Manhattan at Pascal Boyer Gallery (212-242-5594; www.pascalboyergallery.com).



A former model for Givenchy, Aumont found design inspiration in traveling the world.

Psychic Star

The controversial vaudeville psychic, Alexander, The Man Who Knows, is immortalized on a vintage linen-backed poster newly framed, $1,650, at Irwin Feld Design (917-699-6024; www.irwinfelddesign.com).







Top Tables

From her atelier in California's Santa Ynez Valley, Paris-born **Hélène Aumont** designs a bespoke collection of furniture. The Jean-Pierre dining table (left, $15,000) is engineered simplicity, while the base of the rosewood Luna table (right, $18,800) suggests a Medici urn.

Hélène Aumont Collection
By appointment; 805-884-0440
www.heleneaumont.com

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BOLD GESTURE in New York

A YOUNG COUPLE WITH AN EYE FOR THE UNUSUAL CREATE AN UNFORGETTABLE INTERIOR

Architect and designer Peter Marino converted a Georgian-style club in Manhattan into a "spirited and vivacious" residence for a couple and their children. THESE PAGES: To create a living room scaled to their vast collection of modern art, Marino converted four small rooms into one loftlike space. At right is Gilbert and George's *Growing Up*.





Interior Architecture and Design
by Peter Marino, FAIA
Text by Joseph Giovannini
Photography by Durston Saylor

Outside, the brick town house in the Upper East Side historic district of Manhattan is polite. Inside, angels may fear to tread. Within the pedigreed turn-of-the-last-century Georgian town house, the young owners and their children wanted the ambient spirit high. A master at mixing messages, Peter Marino created a fusion interior, combining old and new, serious and sassy. A hallucinogenic powder room with a psychedelic wallcovering is just the start of a five-story adventure studded with artistic surprises. The lacquered bronze pillow, *Blood Solid*, by Anish Kapoor warps space in its reflection at the foot of the staircase, and a rock-crystal chandelier outside the dining room, by French artist Robert Goossens, crosses the images of a crown with heart pendants. The artworks look at home in a setting that is itself an exercise in environmental art.

But for all the unexpected gestures, the clients and Marino—an architect who trained as a painter—worked with, rather than against, the house. "We wanted to keep much of its original wonder," says the wife. "What was once the playroom became the playroom again; same with the master bedroom. We didn't touch the staircase, and we pumiced the original marble floor and brought it back.

"Still," she continues, "we wanted young, something a little edgy—not with that older feel of upholstery and heavy curtains. Peter focused on how we live, on our taste, our collections and how the house would best showcase the art. Besides being a collector, he's a parent, and he steered us to how the children would live."

"There's a very important aspect to all my work, now more than ever, and it's tying the interior design and architecture with the art," says Marino. "We didn't want to do an all-white space that looked like a generic downtown gallery transplanted uptown. We had to balance the contemporary art with rich finishes."

For all the swagger of an architect who worked with Andy Warhol in Manhattan's Studio 54 days, Marino is a master of the discreet background that integrates art into a larger, comfortable, organic whole. "Peter is very involved in surfaces, and he



"Art is part of the environment," says Marino, who helped the couple assemble their collection. OPPOSITE: Cambodian sandstone heads are displayed near Damien Hirst's *Potassium Chloride*. *Love*, 1966, is by Robert Indiana. ABOVE: On one wall of the entrance hall is a five-panel canvas by Jorge Pardo. Anish Kapoor's *Blood Solid* is on the floor. Felix Gonzalez-Torres did the light sculpture. The gorilla console is by François-Xavier Lalanne.



ABOVE: Many of the furnishings, accessories and fabrics in the living room, as throughout, were designed by Marino's firm, including the pair of ebonized and gilded-brass bookcases, the fringed sofas, the bronze pillow fabric and, at right, the pair of lampshades trimmed with antique sari fabric. On the circa 1970 Plexiglas low table is a circa 1900 hammered-bronze bowl from Japan. The painting, *Witness*, is by Richard Serra.

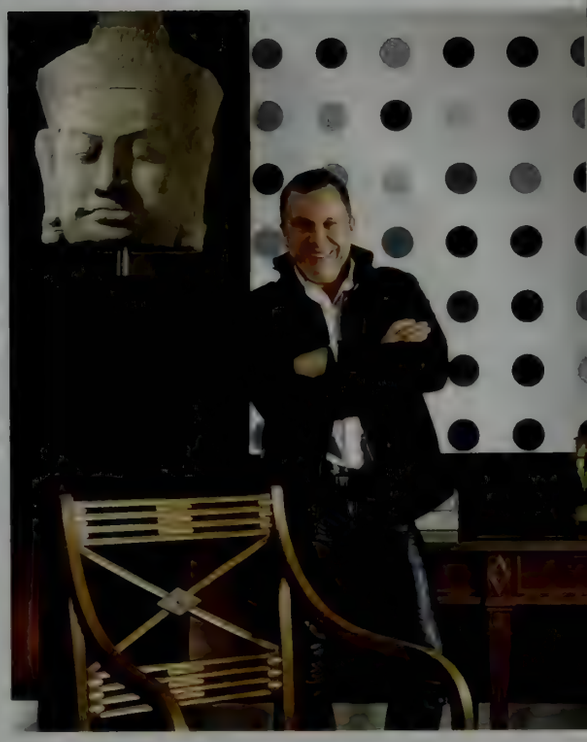


"It's a very gracious house," says Marino, who preserved original elements such as the crown molding. "There's nothing tight or narrow." Turn to Page 53 The first piece of art the couple bought together—Sol LeWitt's *Wall Drawing #767*—dominates a living room sitting area. The pair of slipper chairs are Marino's own design.









Converting a club into a residence is "adaptive reuse," says Marino (above). "It was fascinating to watch the switch." LEFT: The dining room's vertical-stripe wallcovering makes a lively backdrop for a light sculpture by Leo Villareal, over the mantel, and a work by Paola Pivi, at right. The lamps are by Josef Hoffmann. Tiffany's silverware.

loves special textures that he either finds or designs himself," says the wife. "He brings in artists from all over the world."

"We're strong at surfaces," says the architect, admitting, "The interiors look dangerously like what I used to paint, a really mixed salad, not just greens but beets tossed in with everything else." Part of the expansive living room is covered in squares of parchment hand-painted an eggplant brown. "We painted each square in our studio," he says. The walls of the staircase—inspired by the coat of Siamese cats—are finished in Venetian plaster abraded to reveal layers of taupe and dark brown. Large slabs of veined Statuario marble on the walls and floor of the master bath resemble giant Rorschach tests.

The intriguing surfaces play down sweeping architectural changes. The spacious, open living room that effortlessly features a Sol LeWitt mural required major structural engineering and several months of construction. The floor of the big, warm-hearted kitchen had to be lowered to achieve its sense of generosity and welcome. Marino organized the spaces so that one flows graciously into another.

All along the way, Marino parses the



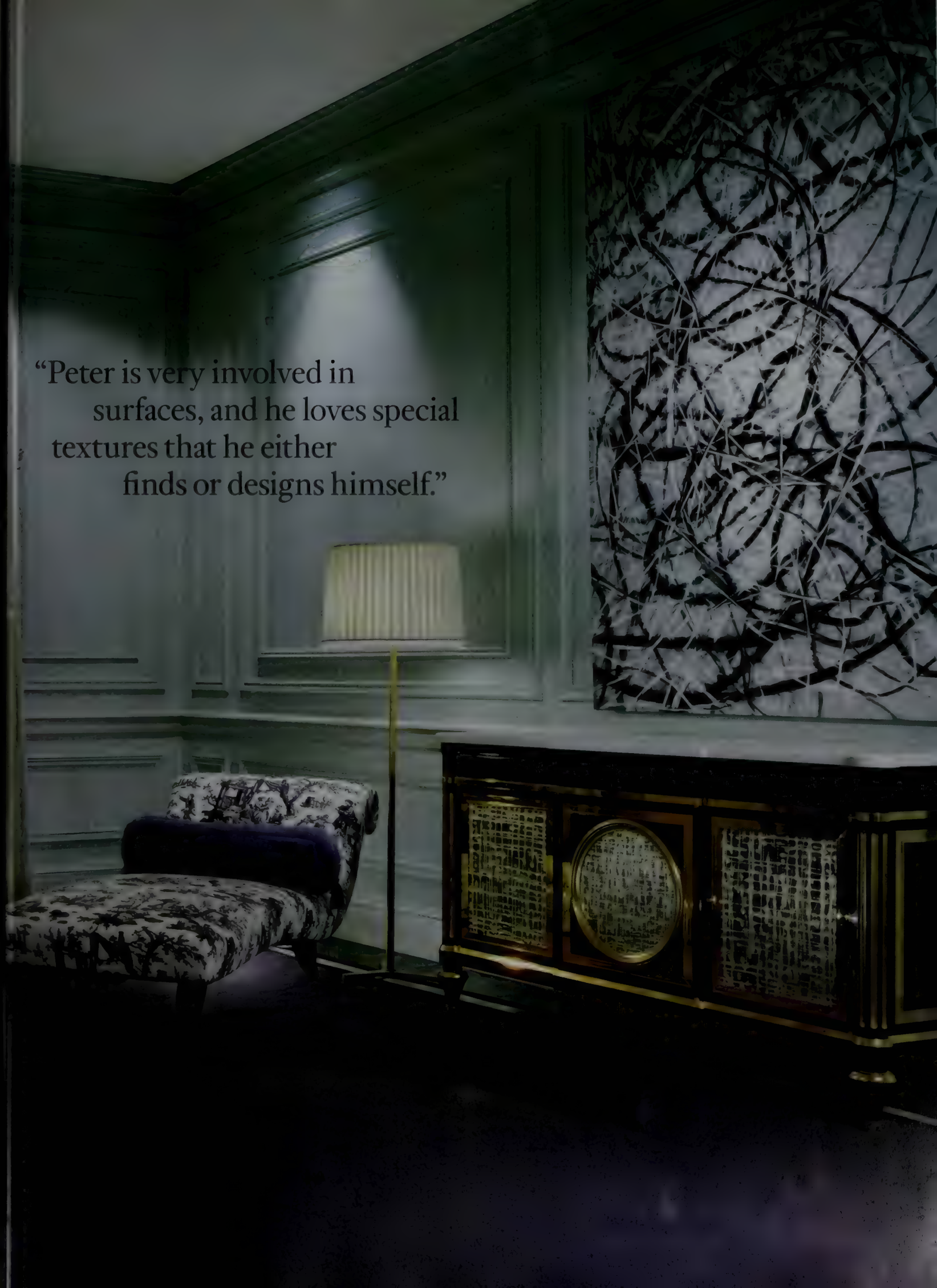


ABOVE: "I said, 'Let's go nuts here and make the whole room an artwork,'" Marino says of the powder room, which was painted by Eli Sudbrack. The cabinet is by Gio Ponti; the chandelier is by Verner Panton. RIGHT: Marino treated the paneling in the master bedroom with Venetian plaster. The canvas at right is by Mark Sheinkman; at left is a 1981 oil by Marc Chagall.

rooms with surprises: "I like to throw in a jalapeño pepper now and then," he says. The imposing antique pedimented breakfront in the dining room was bought at auction because "I thought it looked like it came with the house." Marino himself designed handsome one-of-a-kind pieces, including dining room cabinets sheathed in python skin and a black-lacquered commode in the master bedroom, whose fluted columns and gilt-bronze frieze bring four centuries of decorative arts into the 21st century.

The inch-by-inch perfectionism required four years. "My husband and I spent unending hours in Peter's office, poring over every doorknob and hinge," the wife says. "Everything was done with love and care and intensity and creativity. We cried and we laughed. We felt we got a master's in architecture. Peter was an extraordinary mentor, and thanks to him, the house suits the way we live to a tee.

"People said it'd be the end of the marriage. Instead, it really consolidated our relationship. When we disagreed, we just took a vote." □


"Peter is very involved in
surfaces, and he loves special
textures that he either
finds or designs himself."



REVISITS

A NEW LOOK AT A HOUSE PUBLISHED IN *ARCHITECTURAL DIGEST'S* APRIL 1998 ISSUE

Helen Mirren & Taylor Hackford

A LOOK BACK AT THE ACTRESS AND THE DIRECTOR IN THEIR NEW ORLEANS BUNGALOW

Text by Elizabeth Lambert/Photography by Steven Brooke



"New Orleans is our escape from Los Angeles and the film industry," observed director Taylor Hackford (below right, with his wife, actress Helen Mirren, in 1998). RIGHT: The couple's former house in the French Quarter, which they acquired after spending time in Baton Rouge, opened off a courtyard. "I find New Orleans very peaceful," said Mirren. "One end of Bourbon Street is—what can I say?—Bourbon Street, but most of it is wonderful houses."





PETER FREED

Since this article appeared, we sold our beautiful Creole cottage on Barracks Street, but we continue to own commercial property in New Orleans. In spite of the destruction and hard times the city is still suffering due to Hurricane Katrina, we will never abandon the most beautiful city in America. The history of the Crescent City contains numerous crises of similar scale and drama to Katrina, but in every case New Orleans has survived, and we know that it will rebound from this most recent trauma and flourish again. New Orleans is a totally unique environment, and we encourage every American to make a long-term commitment to preserving this fabulous cultural asset.

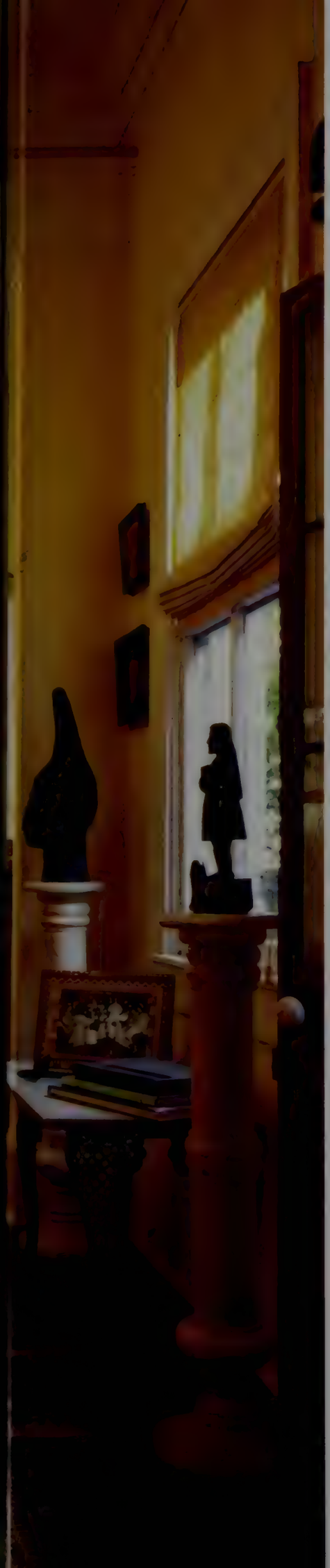
—Taylor Hackford and Helen Mirren

The first time Taylor brought me to New Orleans," says British actress Helen Mirren, "all I could say was, 'I'm going to die here.' Like Venice. And that same decadent, romantic, slow sweetness comes over me every time I return. It's one of the few places that's not precious to the nth degree; it doesn't look as though its history has been cleaned up by Disney. It's funky and untidy. It's my contact with Europe in America."

Mirren and her husband, film director Taylor Hackford, share a house in Los Angeles, a flat in London and a farmhouse in the south of France, but their house in the French Quarter is what she considers her base. "When I'm working in England, it's New Orleans that I'm homesick for."

Hackford gives sensible reasons for having a house there: "It's a stop between Los Angeles and New York, and it's a good place to invest. Prices in the French Quarter are low for a 14-square-block area that you can't find anywhere else." But nobody goes to New Orleans just for sensible reasons, and he reveals the real one when he adds, "Not many places have as powerful an impact as this—give it as much hype as you want, New Orleans doesn't disappoint. I had a college roommate from New Orleans, and when I came back with him,







The house, "filled with bits and pieces of New Orleans," said Hackford, "reflects what we love about the city." He has premiered five of his movies there, including *White Nights*, which united him and Mirren, and *An Officer and a Gentleman*. LEFT: Among the artworks in the living area is a 17th-century English portrait. ABOVE: A mid-19th-century mahogany daybed divides the dining and living areas. "Helen tends to go for more rococo stuff," explained Hackford.

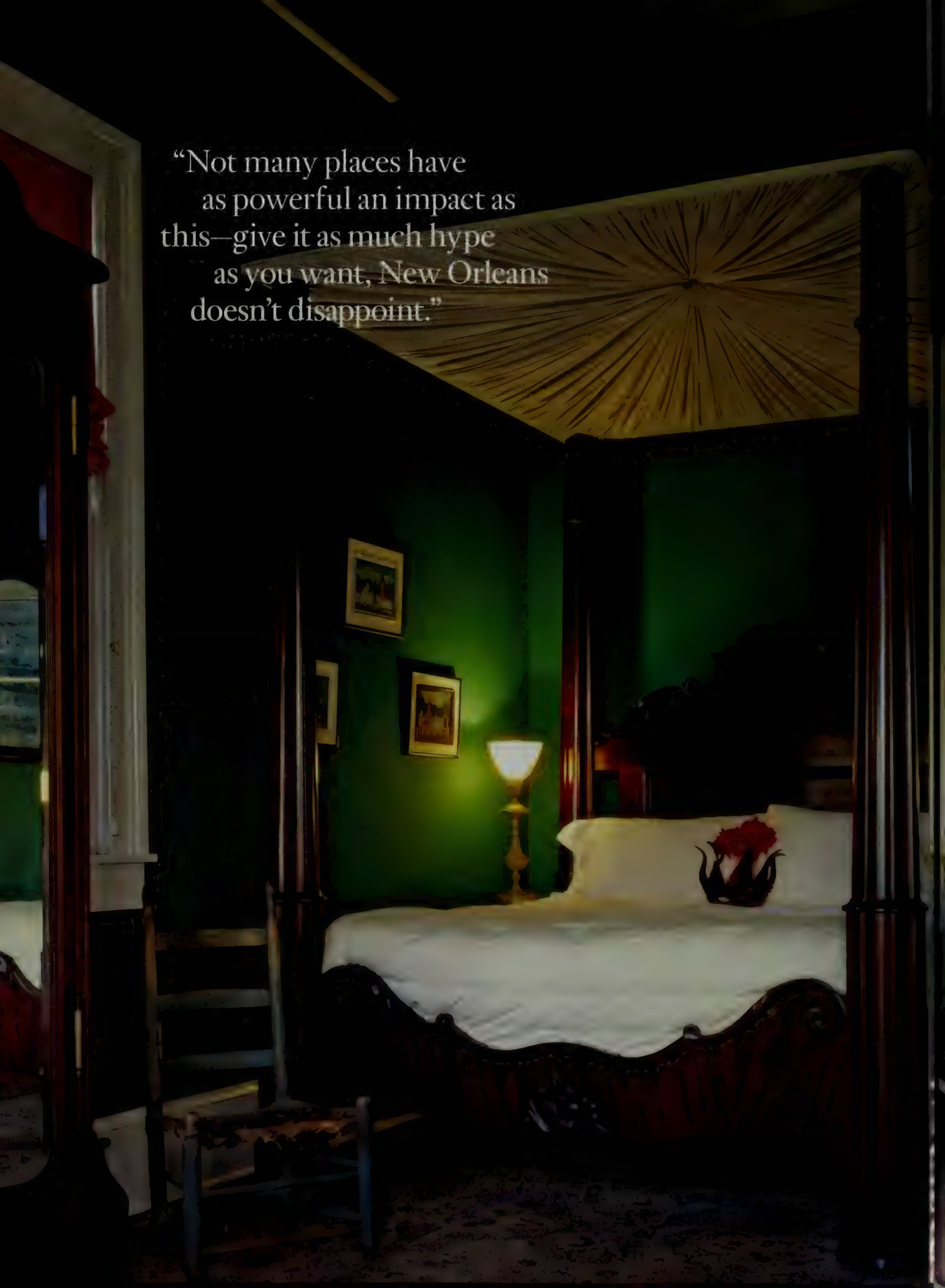
this sultry, seamy, mesmerizing city really hit me. I've been coming back ever since. There's still mainstream jazz, not just Dixieland arcade music. A great school of performing arts feeds the tradition, the funeral and marching bands are as good as ever, and the greatest players in the world are here for the jazz festival. Wynton Marsalis didn't spring forth by accident. He learned from the masters, he's part of the rich tradition that's still going strong."

Their house is in the lower Quarter, and even on its quiet streets, music is an everyday part of the neighborhood. One day recently Mirren followed a sound to a courtyard down the street. "It was a group of Japanese businessmen," she says, "playing to their wives, who were standing around in Armani suits. The next minute I heard a young boy on his own, down a side street, playing the harmonica. There's even a jazz group in the launderette on the corner. People all over the world dream of playing on these streets, and we get the benefit."

Hackford so loves New Orleans that he has premiered five of his films there, including *An Officer and a Gentleman* (1982), the film that put him into the big league, and *White Nights* (1985), the film that brought Hackford and Mirren together.

He took her there with some trepidation. "Not everyone likes New Orleans," he says. "Many just think it's dirty." When she loved it as much as he did, it was time to commit to the place, and they found a house in the style known locally as shotgun, meaning it's so long and thin you could stand at the front and fire a shotgun straight through to the back. It was built at the turn of the century, and 50 years later somebody added a large bedroom and enclosed the courtyard. The house had three things in its favor: It was the right size, it had parking, and it was already renovated. "Building permissions are complicated here," Mirren explains. "The city is too special to be allowed to sink into the swamp, but we were delighted that somebody else had already gone through the hassle."

The house now has a sense of place, a light French feel and a southern stillness. Is that deliberate? Does Mirren give a house an accent the way she would give a character an accent? "Not really," she says. "We didn't have any conscious thoughts about that, but if you buy locally, this is what you get. There are a lot of good antiques, most of them from the late 19th century, when


"Not many places have
as powerful an impact as
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the city was booming. A certain heaviness comes with that era. Taylor calls it my French whorehouse style. We usually buy from auctions, but we also bought a lot on a trip we took across the South. Taylor had been in Baton Rouge working on *Everybody's All-American* [1988], so we hired a van, gave our puppy a big bed in the back and headed off. By the end of the trip we were peering through rungs, I had table legs on either side of my head, the puppy was in a little space at my feet—and Taylor had to return with a truck for the rest of the furniture. We bought everywhere we went but particularly in Vicksburg, Mississippi, where we came across a crumbling old plantation with a crumbling old man in it. He had sold off the land and was now selling off his grandparents' furniture."

They bought a round table, a big Mallard four-poster and some chairs and thought that was it. Then he pulled out a red ruffled Mardi Gras dress. "I had to have that too," she recalls. "New Orleans is the only place in America where it's essential to have two or three long dresses. It's an English thing, men in black tie, and I love dressing up. There's some serious partying here. We used to think our friends were just glad to see us, just celebrating our return. Now we know life is like that all the time."



These two are a good partnership. Both are successful, and they can—and do—talk shop on equal terms. The film *Some Mother's Son* (1996) has a credit that gives special thanks to Taylor Hackford. Why? "It was a tough decision for her to do that film," Hackford says. "She's very English—she loves her country. A film about the IRA? No. But I said, 'Baby, this is a wonderful film.' Both sides are playing chess with those boys' lives; fighting be-

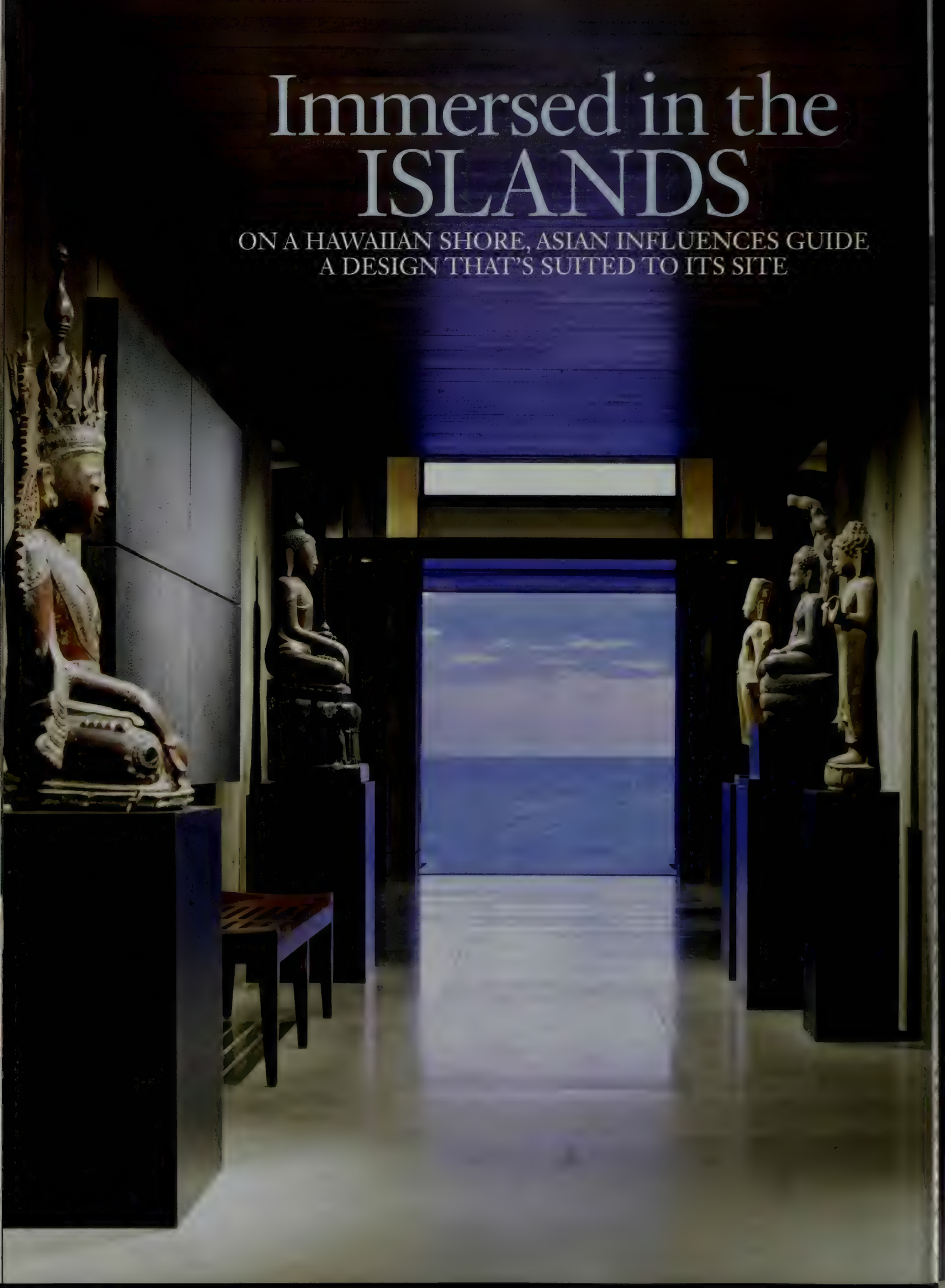
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LEFT: The couple discovered the circa 1800 Mallard bed, signed by C. Lee, in the master bedroom at a plantation sale in Vicksburg, Mississippi. "At that time, for a black craftsman to be allowed to sign his work was really something," noted Mirren. "I would never have that bed in California. It belongs here." TOP: Green walls, said Hackford, "create a cool, dark refuge from the unbearably hot summers." ABOVE: A Louis Philippe–style bed occupies the guest room.

Immersed in the ISLANDS

ON A HAWAIIAN SHORE, ASIAN INFLUENCES GUIDE A DESIGN THAT'S SUITED TO ITS SITE



Architecture by
Olson Sundberg Kundig Allen
Interior Design by Anne Gunderson
Landscape Architecture by
David Y. Tamura, ASLA
Text by Therese Bissell
Photography by Erhard Pfeiffer



Before the foundation is poured in any significant architectural endeavor, a mating dance occurs. The architect and prospective client each tantalize and seduce—the latter with an irresistible site or program, the design professional with a portfolio of past successes and the potential for exceeding them. As in all good unions, early mutual expressions of purpose create a matrix for communication that carries both parties well past the courtship phase.

In anticipation of their contemporary retreat on the northwestern edge (known as the gold coast) of the island of Hawaii, a California couple sent architect Jim Olson a voluminous package of design motifs that had particular resonance with them. He found himself reviewing "seemingly hundreds" of images: architectural iconography from Luis Barragán's reflecting pools to Frank Lloyd Wright's seminally horizontal Robie House to the multipart Jim Thompson House in Bangkok; and photos, as well, of their collections of antiquities and modern art. "It was a stunning means of introduction," Olson recalls. "And my response wasn't just mildly favorable: that it was nice we had similar visual tastes. I *really* liked the same types of things they did." He also liked the idea of experiencing, firsthand and for the first time, something of the predominant Asian theme in the raw collage he'd been presented.

The couple had for decades traveled throughout Southeast Asia, becoming studious collectors of centuries-old cultural artifacts, including Burmese, Khmer and Thai pieces. Shortly after Olson, a principal of Seattle-based Olson Sund-



Architect Jim Olson was chosen by a couple seeking a retreat for their seaside property on Hawaii's Kohala Coast. The nature-embracing contemporary expression he created for them, 10,000 square feet in all, draws from concepts rooted in traditional Asian design. OPPOSITE: In the entrance hall, the Pacific is a constant focal point. The Christian Liaigre tribal bench is from Holly Hunt. ABOVE RIGHT AND RIGHT: At the front of the house, a raised reflecting pool sets the tone.





With the boundaries between the living and dining areas only minimally defined, the space is more conducive to entertaining—all amid wide-angle views of the horizon. Anne Gunderson, of Gunderson Design, handled the interiors. Sofa, open-back chairs and low table, Holly Hunt. Sofa and armchair fabric, Sahco Hesslein. Sofa pillow fabric, Great Plains.

ABOVE: The design of the master suite, which is situated in a separate wing, takes full advantage of the site's natural assets. With deep roof overhangs—the soffits of which are richly surfaced in teak—protecting the wide expanses of glass, spectacular vistas can be had from a shaded vantage point. BELOW: The plan illustrates how the functions are dispersed into multiple wings along the beachfront. OPPOSITE: Sliding shutters in the master suite open the tub to the skies and the gardens.



SOURCE: OLSON SUNDBERG KUNDIG ALLEN ARCHITECTS

berg Kundig Allen Architects, made the initial pro forma trip to Hawaii to survey their rugged oceanfront property, he decided to go to Bali, to immerse himself in the distinct ethnicity that would inspire the house's design. As process, it was basic research. It was also a gesture that at once affirmed his commitment to the project and the nascent architect-client relationship.

Keeping with an Asian and Pacific islands model of traditional structure—and the vacation needs of a family (including two grown children) for individual zones—the house is made up of three "pods": two private wings with a central, open living area composed of various seating arrangements and an elevated dining enclosure. "In plan," Olson says, "it's much like the Balinese temples that I saw: compounds, little clusters of buildings." There is another shared characteristic. Responding to both the stark topography and the tropical climate of Hawaii's Kohala Coast, the residence sits on a lava-stone plinth that allows each wing the benefit of cooling trade winds.

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The couple had for decades traveled throughout Southeast Asia, becoming studious collectors of centuries-old cultural artifacts.





On the mountainside of the property, where the infinity-edge pool appears almost as a natural element in landscape architect David Tanner's treatment, the Japanese influence on the main house's form is especially evident. To give it a [illegible] perspective of its surroundings, Olson set the building high on a table of indigenous lava rock. "We wanted the house to be of the land, of the site," says the husband.





Lee Jofa

***Polynesia*, at Lee Jofa (800-453-3563), is printed on cotton in Italy. It comes in white, cream and sand as well as blue (shown) and illustrates coconuts in every stage of development, from the tree to the blossom to the fruit.**



Mondo Cane

Franco Albini's cane Margherita chair is one of the architect's signature pieces. A few of the famous lounge chairs, $3,200 each, are at Mondo Cane (212-219-9244; www.mondocane.com).



Collared

Hot Cool Dog Cat (866-636-4228; www.hotcooldogcat.com) is designer Loretta Forer's latest pet project. Fire hydrants made of Swarovski crystals embellish one from her Icon Crystal Dog Collar collection, starting at $72.

Jeff R. Bridgman is known as a passionate collector of and dealer in American art and antiques.



And Away They Go!

Made by Evans & Co. between 1890 and 1920, during Chicago's gambling era, a racehorse game wheel, $14,000, from York County, Pennsylvania, antiques dealer **Jeff R. Bridgman**, has elaborate detail, including lithographs behind glass, trimmed in a decorative metal frame, on each of its 10 panels.

Jeff R. Bridgman American Antiques
By appointment; 717-502-1281
www.jeffbridgman.com

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Manhattan Grand

OLD-SCHOOL GLAMOUR GETS A MODERN LIFT IN A LANDMARK BUILDING



"The space itself was inspirational," designer Charles Allem says of a penthouse he remade for a Manhattan couple. Silver leaf adds drama to the living room's barrel-vaulted ceiling. Velvet draperies, hand-printed in Italy, "never stop cascading," he says, from the beveled-mirror rods he designed. Italian etchings and Murano glass lamp, left. Lorin Marsh. Stark carpet.



ABOVE: A chaise longue and a 1960s bronze low table by Philip and Kelvin LaVerne anchor a corner of the living room. OPPOSITE: Working with Lacina-Heitler Architects, Allem designed a monolithic Jerusalem stone fireplace, one of a pair. The aluminum-alloy piano is a rare circa 1960 edition. Midcentury chairs from John Salibello are at each end of a mirrored low table. The floor lamps, by Jules Leleu, are from Bernd Goeckler. Slipper chairs, Donghia.

Interior Design by Charles Allem, ASID
Text by Nancy Collins
Photography by Paul Warchol

When I walked into the apartment for the first time, into this extraordinary living room, then onto a terrace so big you could comfortably have a sit-down dinner for 200, my jaw dropped," says interior designer Charles Allem. "I really fell in love."

And why not? After all, a Manhattan penthouse boasting nearly 2,000 square feet of wraparound terrace, not to mention an equally impressive pedigree—a former owner, social arbiter Earl Blackwell, filled the 7,000-square-foot space with the crème of power and celebrity (when Greta Garbo *didn't* want to be alone, she showed up here)—doesn't drop into a decorator's life just any old day.

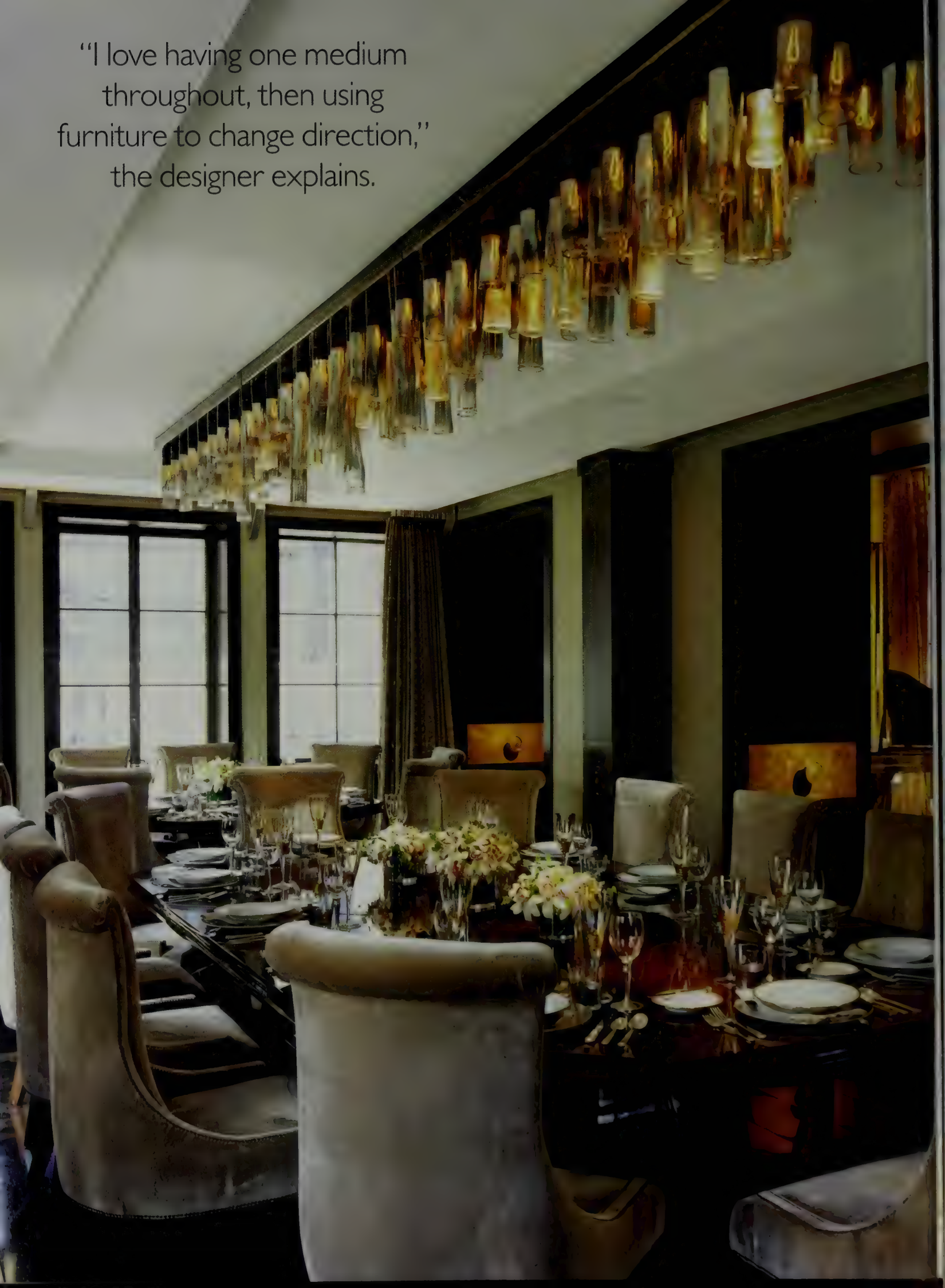
So when this lavish apartment's new owners, a recently married Wall Street financier and his wife, asked Allem to take a look, he jumped. "I said, 'Let me take 20 minutes to walk the property.' And there was so much potential. The bones from the original period were still there; nothing had been changed.

"By the time I finished, I was running wild with design," he recalls. "I said, 'I see the Temple of Dendur, two monolithic stone fireplaces. And let's open it up; tear out all the doors, but leave the frames of the French doors—all in bronze—to maintain the space's powerful feeling of security, of being protected from the outside world.'"

Three years later Allem delivered on his vision—despite the problems inherent in refurbishing a landmark building: "New York gives you a golden egg with one hand," he laughs, "then slaps you with the other. But that's what keeps you standing straight." Especially when it came to this throwback of a decorating challenge, "one of those extraordinary design jobs done on something of the old scale."

Make that grand. Take the glorious ceiling in the living room—"all silver leaf, done by hand on a scaffolding. That performance took us three months," Allem remarks. Or the room's walls, "all Venetian plaster, waxed to create wonderful texture. It's the leather-and-lace story—make things look fabulous, then give them an edge." And then there are the exquisite, hand-printed, silk-velvet draperies in the living and dining rooms, custom-made in Venice by tex-




"I love having one medium throughout, then using furniture to change direction," the designer explains.



OPPOSITE: Walnut doors, fitted with bronze hardware, open to the dining room. Hanging over the expansive walnut table is an 18-foot-long bespoke fixture. Fabricated using 105 sandblasted-glass cylinders of varying heights, it gives off "incredible shades that reflect all over the room," Allem remarks. Flatware from Tiffany's. ABOVE: The bar. As in the rest of the apartment, the floors are wide-plank walnut. The walls are covered in leather from J. Robert Scott. Side chair from Donghia; barstools from Holly Hunt. Circa 1940 low table with beveled-mirror top and base, John Salibello.



ABOVE: Allem extended the subdued palette into the master bedroom, adding terra-cotta tones. A tufted-silk wall lends warmth. Over a velvet-covered settee is an early-19th-century French portrait; in front of it stands a circa 1940 table. J. Robert Scott fabric on bed bolster. OPPOSITE: Inside the apartment, Allem says, "you feel so removed—then you burst onto this incredible terrace. I didn't want to clutter it with furniture." The landscaping on the 1,700-square-foot space was designed by Town and Gardens. Furniture, Kreiss.

tile designer Mirella Spinella.

In a nod to the couple's sensibilities—he "Upper East Side," she "more of a downtown girl"—Allem strove for "glamorous but hip," apparent in the apartment's loft-like openness. Working with the architectural firm Lacina-Heitler, he created an open flow from the bar and dining room to the living room; a wide passageway leads to three en suite bedrooms.

When it came to the floors, Allem opted for "all walnut, dark, dark wood in 12-inch planks to accommodate the scale," he says. "I love having one medium throughout, then using furniture to change the direction. Of course, walnut takes a lot of upkeep, but you don't get anything fabulous without maintenance."

Finally, after meticulously reconfiguring the apartment, in "the sturdiest building I've ever seen," it boiled down to "the home run of pulling a space this size together. The last two weeks were like being in a war zone." Garnering a commitment from the owners that nary a "foot would be put in the door" until everything was completely ready, Allem personally took charge. "When I produce an interior, I do everything. The client walks in, and I have the refrigerator entirely stocked, an orchid in every vase, perfumed candles lit and the *1812 Overture* playing. So, at six on the appointed day, the place was flawless—every linen folded in every closet, every sheet ironed, a bottle of Champagne and a checkerboard of caviar on the bar.

"Finally, they appeared. I opened the door, threw my arms around them and said: 'Welcome home.' And then for 30 minutes, their coats still on, they just walked around the place, not speaking. All the husband could say was, 'Oh my God.' Finally he came up to me—tears in his eyes—and said: 'I never dreamed I'd be able to live in something like this.'

"And that is the ultimate satisfaction for anybody who is passionate about his work—the real reward a designer gets. After all, these projects are *my* children." □



Jewel of the Nile

A REVAMPED SUN BOAT BECOMES A DESTINATION ALL ITS OWN



MOHAMED ISMAIL/COURTESY ABERCROMBIE & KENT



Interior Design by Shahira Fahmy
Text by Michael Frank/Photography by Tim Beddow

Horus, Luxor, Karnak. Tutankhamen and Hatshepsut. Abydos and Dendera. These names are saturated with association. First, of course, with the actual temples, Pyramids and tombs of ancient Egypt they instantly summon. Then with the path by which these wonders of the Nile first became known to the world outside of Egypt, principally the adventuresome ramblings—and writings, paintings and photographs—of 19th-century British colonists and travelers. Then, inevitably, there are the movies: From Indiana Jones to *Death on the Nile*, Egypt has cast a spell over the world.

Now how does a gifted young Egyptian designer approach the choice commission of remaking an Abercrombie & Kent Sun Boat, whose appointed purpose is to ferry travelers to visit these Nile treasures? If she is Shahira Fahmy, a native of Egypt but a citizen (thanks to her diplomat father) of the world, she does a bit of critical evaluation first: "I was so tired of seeing boats that were slick and impersonal," she says, "or else done in what I call bad pharaonic style, with nothing genuine of our culture or handicraft. I thought of myself as a tourist going to visit all those beautiful monuments. What

"It's British colonial with Bedouin influences," designer Shahira Fahmy says of *Sun Boat III*, Abercrombie & Kent's 18-cabin yacht, which she renovated. ABOVE: The 6,400-square-foot, four-deck vessel transports guests down the Nile. RIGHT: The Sahara Lounge "looks like the hunting tents of Egyptian royalty," Fahmy says. Antique kilims are on the floor.







kind of place would I want to go back to at night?"

Fahmy found the answer at two intersecting points of view: the colonial and the local. She was drawn to the idea of invoking luxury travel of a bygone time, but she also firmly believed in embracing the authentic and the handmade. "We have a rich artisanal tradition in Egypt that is undergoing a reawakening," she says, "and I wanted that to be reflected in my design work."

Fahmy's peripatetic childhood, and her stylish, inventive mother, helped prepare her for the compact time frame she was given for the project: three months from start to finish. "Every time my family arrived at a new post, my mother would take a shabby house and remake it in a few weeks. I learned speed from her, and resourcefulness, and the importance of cleverly combining high and low, the valuable and the simple."

A boat inevitably comes with certain restrictions, and it was in working with these that Fahmy had to draw most strongly on her own resourcefulness. Unlike many sailing vessels, boats on the Nile travel in exclusively placid waters, so the designer was able to use materials like glass, pottery and even crystal with abandon; but she did have to be very mindful of weight. On the deck, for instance, she took the pool, which looked to her like a "small and uninviting pot of water," and expanded it with a shallow rim made of a lightweight concrete-based material, which was tinted to evoke

OPPOSITE: Leather armchairs are mixed with antiques and Egyptian artifacts in the Carter Lounge. "It's a haven of comfort with a palette of sand, stone and earth," says the designer. Turkish-style parchment lanterns illuminate the space. An Egyptian tray hangs at rear. ABOVE: Torch lights with antique red-glass shades frame the river view in the dining room. The charcoal drawing depicts scenes of Egypt. BELOW: Gauze draperies soften the light in a suite. Fahmy created the artwork on papyrus above the sofa.









LEFT: In the Royal Suite, twin canopy beds, draped in an Egyptian cotton decorated with small palm trees, "offer a cocoonlike feeling," says the designer. ABOVE: "You can relax and watch the scenery go by here," Fahmy says of the veranda. "The canvas awning can be opened up at night to show a sky full of stars." BELOW: On the pool deck, eight pavilions with beds "provide a place for lounging as the boat sails between different temples," she notes. Palms planted in the containers call to mind an oasis.



MOHAMMED ISMAIL/COURTESY KIEFER-ROMBIE & PENT

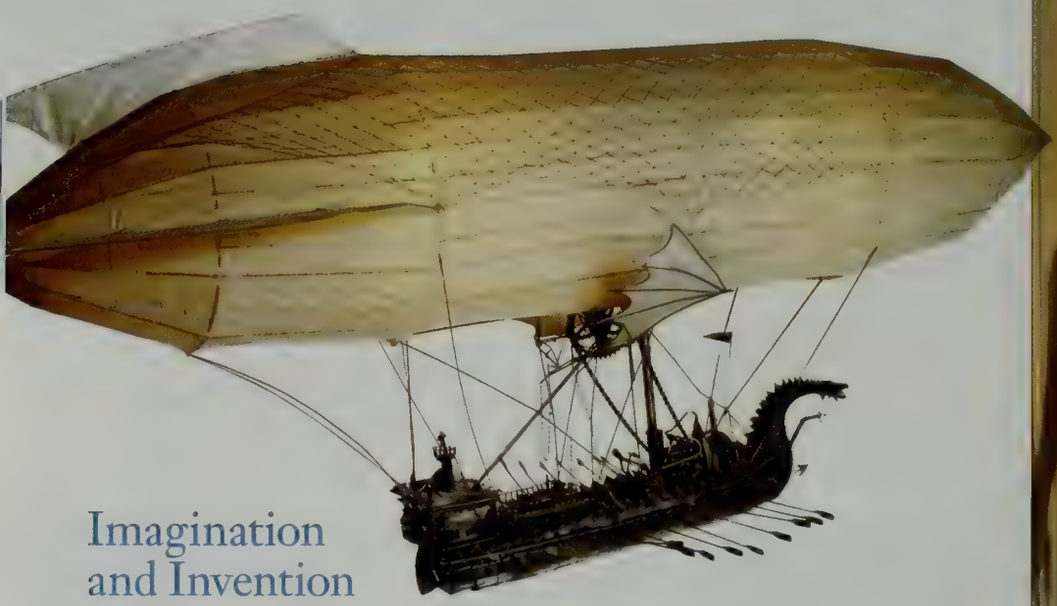
sand sloping toward the sea. She sculpted containers where local plants like papyrus and palms might be coaxed to grow. Then she surrounded the whole area with pebbles. "I think of it as a mobile oasis," she explains, "a touch of the organic in a field of the man-made."

It is in the public areas of the boat that Fahmy's central themes flourish. With its teak flooring, beamed pergola and canvas awning, brass lanterns and mahogany furniture hand-carved with Nubian designs, the veranda has a palpably colonial atmosphere—it's as though you were traveling through Egypt on a chic shaded raft.

Inside, she imagined a series of surprisingly warm and domestic spaces. "Usually on Nile cruises you see lots of glass and glaring sunlight," she says. "I wanted this to look more like a house than a boat." Fahmy set her domestic tone from the very beginning, by designing an entrance that has wood doors, a marble-and-brass floor, and

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Discoveries by Designers



Imagination and Invention

In West Palm Beach, Florida, two unusual items were discovered at **Dolce Antiques**, where fanciful finds and one-of-a-kind design objects are curated by owner Tony Sirianni. A whimsical handwrought lighted flying machine, circa 1960, with multiple moving parts (above), was probably inspired by Leonardo da Vinci and now serves as a conversation-starting chandelier, $22,500. From Vietnam, a '60s bamboo bicycle, $950, by a company called Bambooclette is a cruising classic.

Dolce Antiques, 3700 Dixie Hwy., West Palm Beach, FL 33405
561-832-4550; www.dolce.1stdibs.com



Big in Japan

Designers and museum curators call on **Jacques Carcanagues Gallery** for collectible tribal jewelry, textiles, architectural artifacts and furniture. Items include a 1920s Japanese painted kiri-wood *tansu*, $5,000, and an 18th-century gold-painted wood Laotian standing Buddha, $12,500 (above).

Jacques Carcanagues Gallery, 21 Greene St.
New York, NY 10013; 212-925-8110
www.jacquescarcanagues.com



The bicycle sports woven strips of bamboo on the seat and the pedals.

Green Light

Boston's JMW Gallery (617-338-9097; www.jmwgallery.com) has a Teco vase, $14,500 (right), circa 1907. A Hampshire Pottery lamp, $6,500 (below), is one of two surviving examples made in Keane, New Hampshire, in about 1910.



Have a Seat

At Dragonette (310-855-9091; www. dragonetteltd.com) in Los Angeles, a 1930s custom boudoir chair and ottoman by T. H. Robsjohn-Gibbings, with coral velvet and a scrolling-X pearwood base, is on display, $12,500.



Bred and Butter

Restored to its original buttercream lacquer finish, a 1940s James Mont fluted desk, with a branded signature in one drawer, $5,200, is at Century Design Ltd. in St. Louis (314-588-8800; www.centurydesignltd.com).



Elizabeth Eakins

Elizabeth Eakins's (212-628-1950) new fabrics include *Mabel Combe*, a linen-and-cotton blend (left, putty; center, mid-blue). The plaid Eakins Cloth floorcovering (right) is *Fife*. □







Georgian Renewal

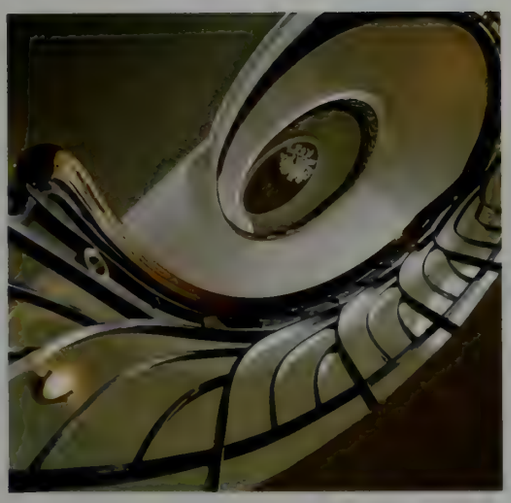
FOR A HOUSTON COUPLE, THE FUTURE LIES IN A RECLAIMED PAST

Architecture by Ike Kligerman Barkley
Interior Design by Michael J. Siller
Text by Mildred F. Schmertz
Photography by Durston Saylor

For the creation of their 6,500-square-foot, late-Georgian-style town house in Houston's River Oaks, Roy and Mary Cullen hired the architectural firm Ike Kligerman Barkley and designer Michael J. Siller. ABOVE: The front elevation. LEFT: The living room. Low table, Julia Gray. Drapery, sofa and chair fabrics, Scalamandré; underdrapery fabric, Clarence House.


ANDRÉ BRETON





Roy Cullen is a leading philanthropist and patron of the arts in Houston. For 34 years he and his wife, Mary, a major art collector, lived in a large Georgian Revival house in River Oaks. By the time their six children had left home, the couple were thinking that they should find a smaller lot in the neighborhood and build a not-so-big house. It wasn't just that their nest was empty; the family home, built in the 1930s, had not aged well and was troublesome to maintain. Worst of all, it was now too big and spread out. "About 12 years ago," Mary Cullen explains, "Roy and I got a three-floor apartment in Chicago, and there we found that we liked living in an up-and-down space." This made them want their next home to be spatially compact.

The old house was loved by the family, in part for its beautiful architectural elements, including reclaimed windows, mantels, pediments and moldings. All of these pieces had been catalogued—photographed and measured—by the Cullens, and upon putting the house on the market, the couple stipulated that they could remove certain of them. As it turned out, the buyers wanted only the site; so before demolition, the desired parts were removed and stored. After the Cullens selected the firm Ike Kligerman Barkley to design and build a house more suited to their needs, the storied salvage found new purpose.

For partner in charge Joel Barkley, the commission was an ideal one: "The Cullens were ready for us, and the documentation they provided was very useful, but

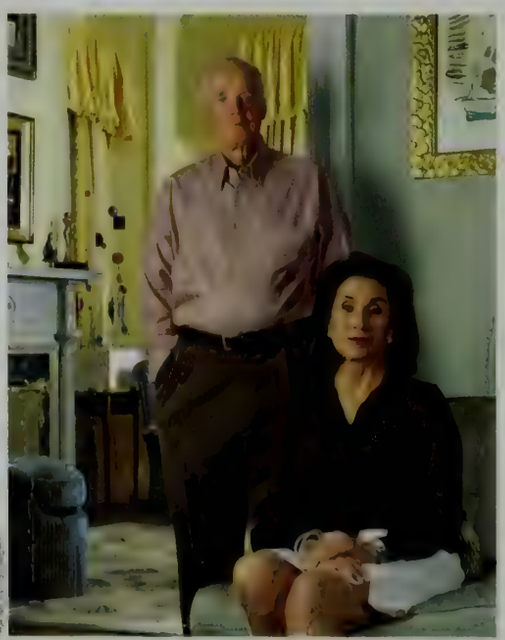
LEFT: Next to the stair, with its bronze-and-walnut rail and Art Déco–style balustrade, is a large oil by Bohemian artist Toyen. Velvet from Travers covers the banquette's frame; a Brunschwig & Fils fabric covers the cushions. ABOVE: The stair's rise provides an intimate view of a Jacques Gruber stained-glass window and a Georgian-style skylight.

Barkley chose as a source of inspiration the 1808 Nathaniel Rus





ABOVE: The dining room has 12-foot ceilings and uses elements salvaged from their old house, such as the corner cabinet—one of two that flank the bay window. Valance fabric, dining chair fabric and wallcovering, Scalamandré. Brunschwig & Fils armchair fabric in bay.



Roy and Mary Cullen (above) chose the town house as a way of downsizing. RIGHT: The bright kitchen has a Frigidaire range, a Waterworks faucet and a chair cushion fabric from Great Plains.

additional candidates for recycling were to come." Because the beloved old house had a Georgian Revival rigor that disciplined the eclectic mix of salvage, it was decided that the new town house should also be Georgian in style. Barkley chose as a source of inspiration the 1808, three-story Nathaniel Russell House, an iconic late-Georgian town house in Charleston, South Carolina. Like the Russell House, the Cullen house's entrance is big in relative scale and is centered on its façade at street level. At the Cullens', however, the entrance portal is set in a limestone base. It too was recycled, as were the base's pair of elliptical windows.

The entrance hall opens to a large reception space furnished with Wiener Werkstätte pieces and German Expressionist paintings, but it is the stair that begins here—and the windows that light it—that first command one's attention. Mary Cullen had a direct hand in its design. "I had been in Berlin and drove past a glass door that opened upon a beautiful staircase," she recalls. "I asked the driver to stop, then I got out and peered through the door and sketched the stair railing." The architects developed the design from her sketches, and it was made in a Houston foundry. "The stair itself is as compli-

use, an iconic town house in Charleston, South Carolina.



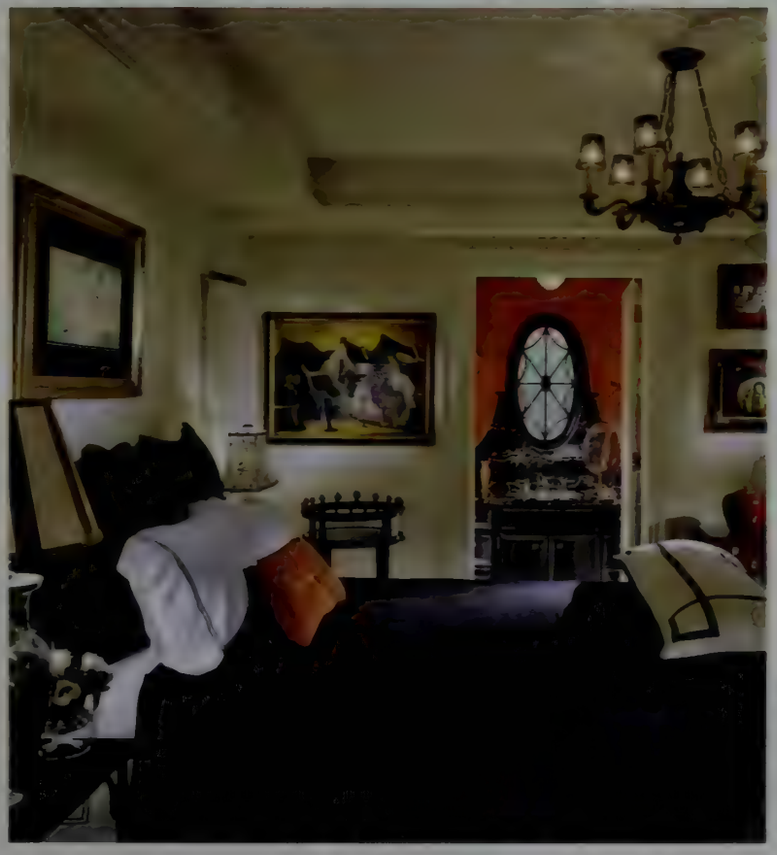




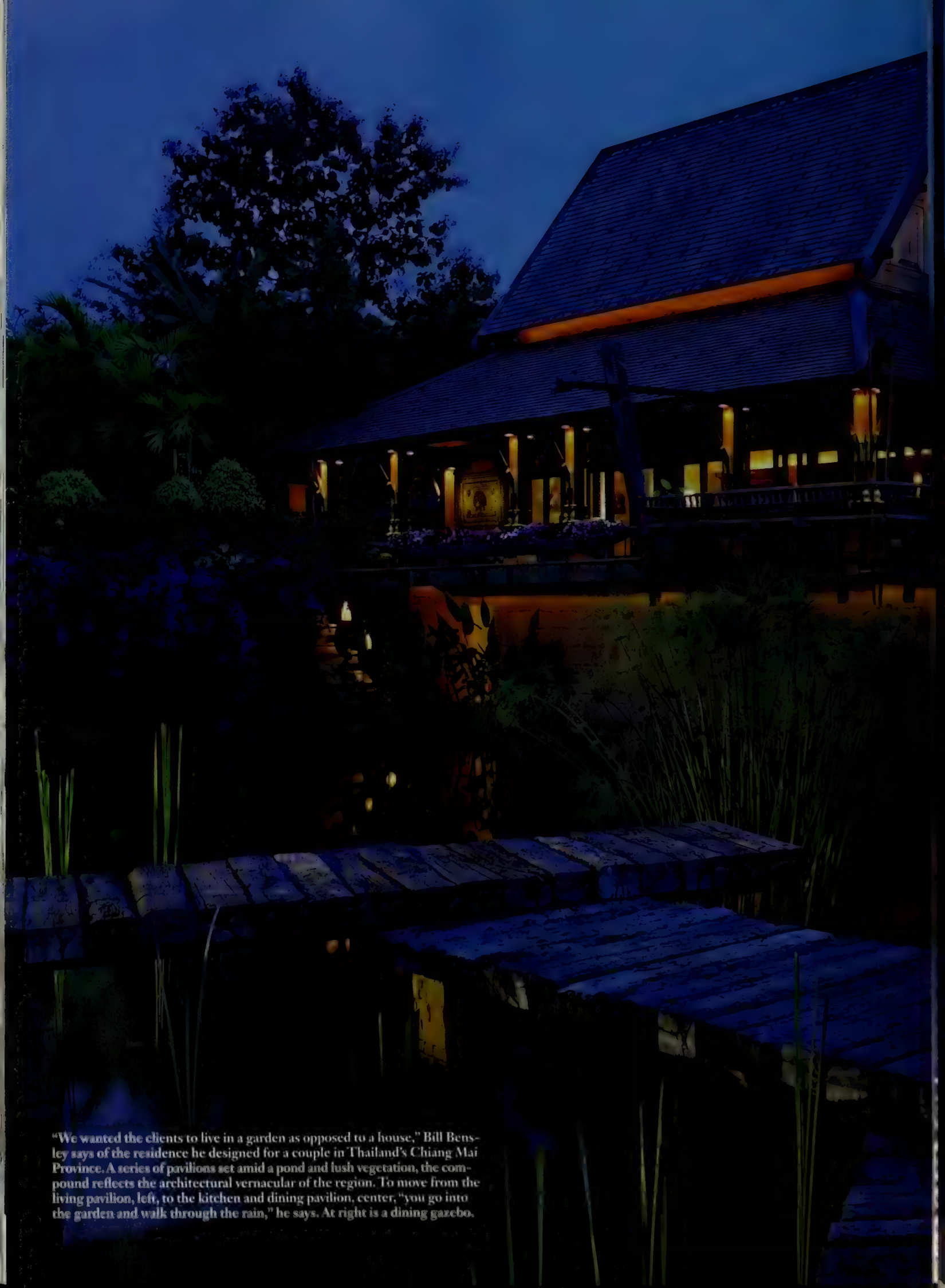


cated as a turbine blade," Roy Cullen says admiringly, adding that the wavelike pattern of the balustrade's openwork construction had to be tightened a bit to keep the smaller grandchildren from tumbling through. The window near the top of the stair, found by Mary Cullen in Philadelphia, was designed by Jacques Gruber and exhibited at the Art Déco exposition of 1925 in Paris.

The couple also wanted to reappropriate some of the old house's furniture, draperies and fabrics. Interior designer Michael J. Siller and Mary Cullen together decided what items would make it into the new setting and how they should be refurbished. "I brought so much from the old house because Roy and I didn't want to make a lot of changes," she explains. "Moving was a big enough change. Our children came to visit when it was just about finished, and they identified the mantels that had been in each of the old house's bedrooms and recognized all the old windows, doors, furniture, the art—everything." □



LEFT: Siller painted the library bright yellow because, as he says, it "creates a perfect background for the Cullens' Latin American art, with its rich, dark colors." Chair stripe and sofa floral, Travers. Blue sofa pillow fabric, Clarence House. TOP: The master bedroom. Stroheim & Romann drapery fabrics. Club chair and ottoman chenille, S. Harris. ABOVE: A guest room contains their Vietnamese art collection. Brunschwig & Fils wallcovering.



"We wanted the clients to live in a garden as opposed to a house," Bill Bensley says of the residence he designed for a couple in Thailand's Chiang Mai Province. A series of pavilions set amid a pond and lush vegetation, the compound reflects the architectural vernacular of the region. To move from the living pavilion, left, to the kitchen and dining pavilion, center, "you go into the garden and walk through the rain," he says. At right is a dining gazebo.

A Thailand Treasure

IN THE FOOTHILLS OF THE HIMALAYAS,
AN OASIS OF SOUTHEAST ASIAN STYLE BLOSSOMS



Architectural, Interior and Landscape Design by Bensley Design Studios
Text by Penelope Rowlands
Photography by Robert McLeod



I'm just a low-key guy from working-class Boston, living in a tropical paradise," the client says, with understandable cheer. It's a lucky scenario, one he attributes to—of all things!—a herd of elephants. When he first visited Thailand, he was drawn to the northern province of Chiang Mai, in the Himalayan foothills, where elephant camps are a prime tourist attraction.

It was the beginning of a great romance—not with pachyderms particularly but with a culture, a climate, a people. Smitten, he soon returned, eventually entering into business locally and, in his words, marrying "a lovely Thai lady."

He also fell for the vernacular architecture. "I wanted a country house, Thai style," he says; after buying 10 acres in Chiang Mai, he set out to build one. Finding the right person to create it was as easy as a visit to what was then the province's sole five-star hotel, the Four Seasons Resort Chiang Mai, designed by Bill Bensley, a Bangkok-based American landscape architect whose firm, Bensley Design Studios, specializes in architectural,





TOP AND ABOVE: The front gate. The skin of the door was fashioned out of small copper sheets; a Buddha's hands serve as handles and are positioned symbolically "so you enter the house in peace," explains Bensley. RIGHT: The living pavilion is anchored by a teak low table made on-site from Bensley's design. The space is accented by Indian, Thai, Burmese and African artifacts. Sliding glass doors offer easy access to a wraparound veranda.



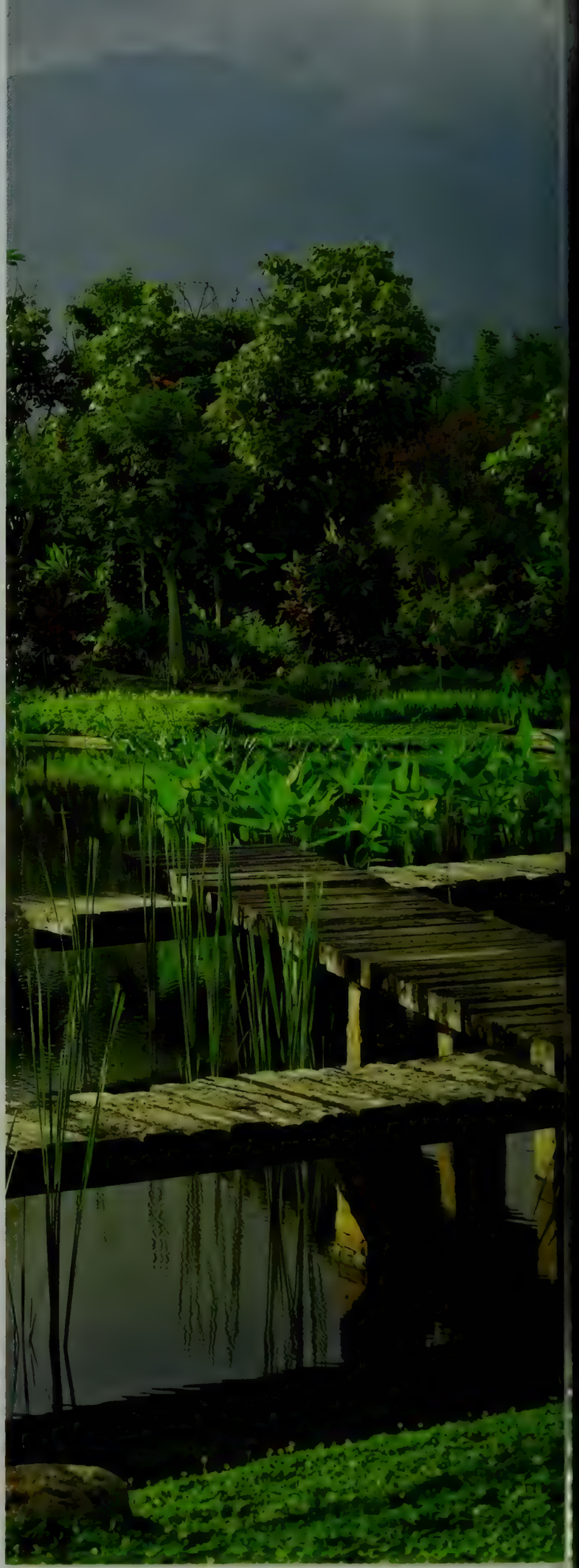
landscape and interior design.

Bensley came through with an inventive, multipart residence consisting of seven main structures—including living, dining, master bedroom, studio and guest spaces—as well as three gazebos (or *salas*, as they are called in Thailand). "It's part of almost every Southeast Asian tradition to do a series of pavilions of different function," he says. "All the components of the house are separated yet joined by gardens and by nature." Since this is Shangri-La country, those surroundings are sublime, with rich tropical horticulture and the Mae Rim mountains in the distance.

The residence's steep-pitched roofs are traditionally Thai, and the choice of golden teak—"the only wood that's naturally insect-repellent," Bensley explains—is also in keeping with historical local custom. (Because of the teak's endangered status, they used recycled wood.)

When Bensley introduced the idea of pavilions without covered walkways between them, the couple asked the obvious question: "What happens when it rains?" His reply was simple: "You get wet!"—a fact that, in monsoon season, is in-





ABOVE: In the dining and kitchen pavilion, a Burmese teak table, designed by Bensley, complements the custom glazed-acrylic-and-bronze light fixture by designer John Underwood. Jim Thompson chair silk. RIGHT: "Creating environments is just a natural extension of landscape architecture," says Bensley, who trained in the field before adding architectural and interior design to his expertise. A pathway constructed from old railway ties leads to a sitting pavilion nestled in the verdant foliage.



escapably true. But "getting out of the house and into the elements is one of the more magical aspects of the property," the husband says. "It really makes you live in the garden."

The residence is nearly surrounded by water. "I told Bill that I wanted water, water, everywhere," he jokes. Bensley sited a swimming pool, clad in green sandstone, at the heart of the compound (where, in a more traditional Thai residence, a courtyard would be found), as well as a small pond at its perimeter. At night, "the entire structure is mirrored in the pond," the husband says.

For the interior design, Bensley employed a palette of metallic shades, such as rust and oxidized brass that, in some areas, tends to verdigris. The effect is exceptionally warm, made even more so by artful lighting and the abundance of teak. It's kinetic, too. The light that floods through the expansive windows seems to reflect every shift in the surrounding sky and water.

With its generously scaled furniture (most of it custom-made, on-site, from Bensley's designs) and plentiful artifacts, including carved Thai and Burmese figures and dolls, the living room encapsulates both the ease and the intrigue of the interior design. Pieces such as

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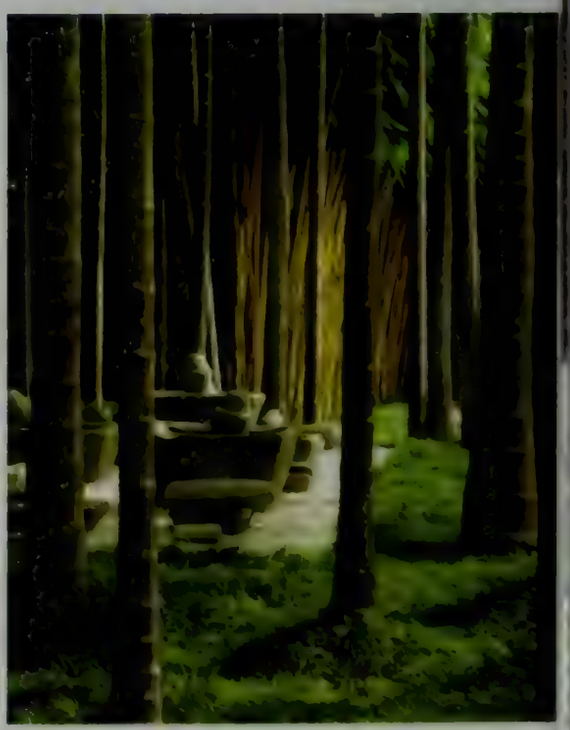


ABOVE: The master bedroom pavilion. On the padded walls and headboard Bensley used a silk from Jim Thompson whose color echoes that of a Buddhist monk's robe, "another symbol of peace," the designer notes. RIGHT: "You're either completely in the open or completely within draperies, as in a cocoon," Bensley says of the guest pavilion, which is exposed on three sides to the gardens. A partition wall separates the room from the bath. On an Indian chest are elephant figures from the clients' collection.



ABOVE: The dining gazebo, center, flanked by the master bedroom pavilion, left, and the dining and kitchen pavilion. Bensley sited the pool "to engage with all of the buildings," he says, calling it "the unifying link." RIGHT: The gardens, which he designed with Jirachai Rengthong, include a "room" with stone mortars and pestles among betel nut palms and yellow bamboo.

One of the joys of living in northern Thailand is the abundance of craftspeople: "Here things are still done by hand," the husband says.





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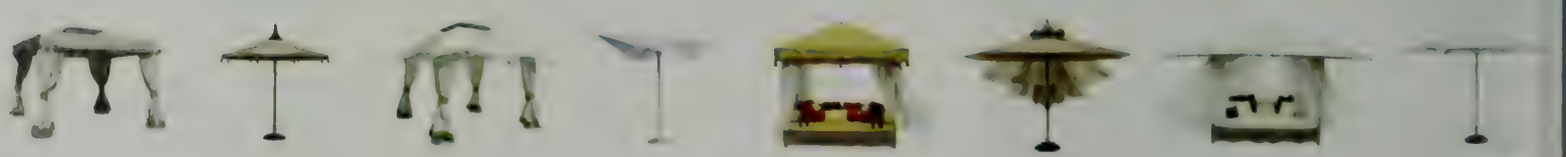
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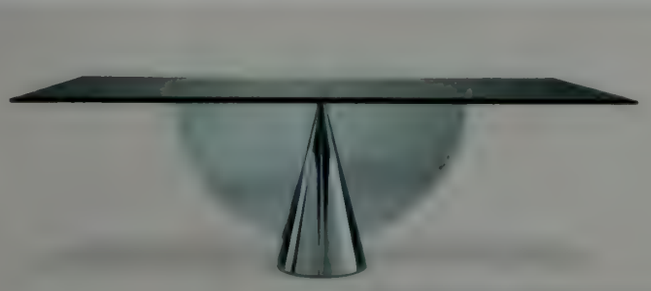
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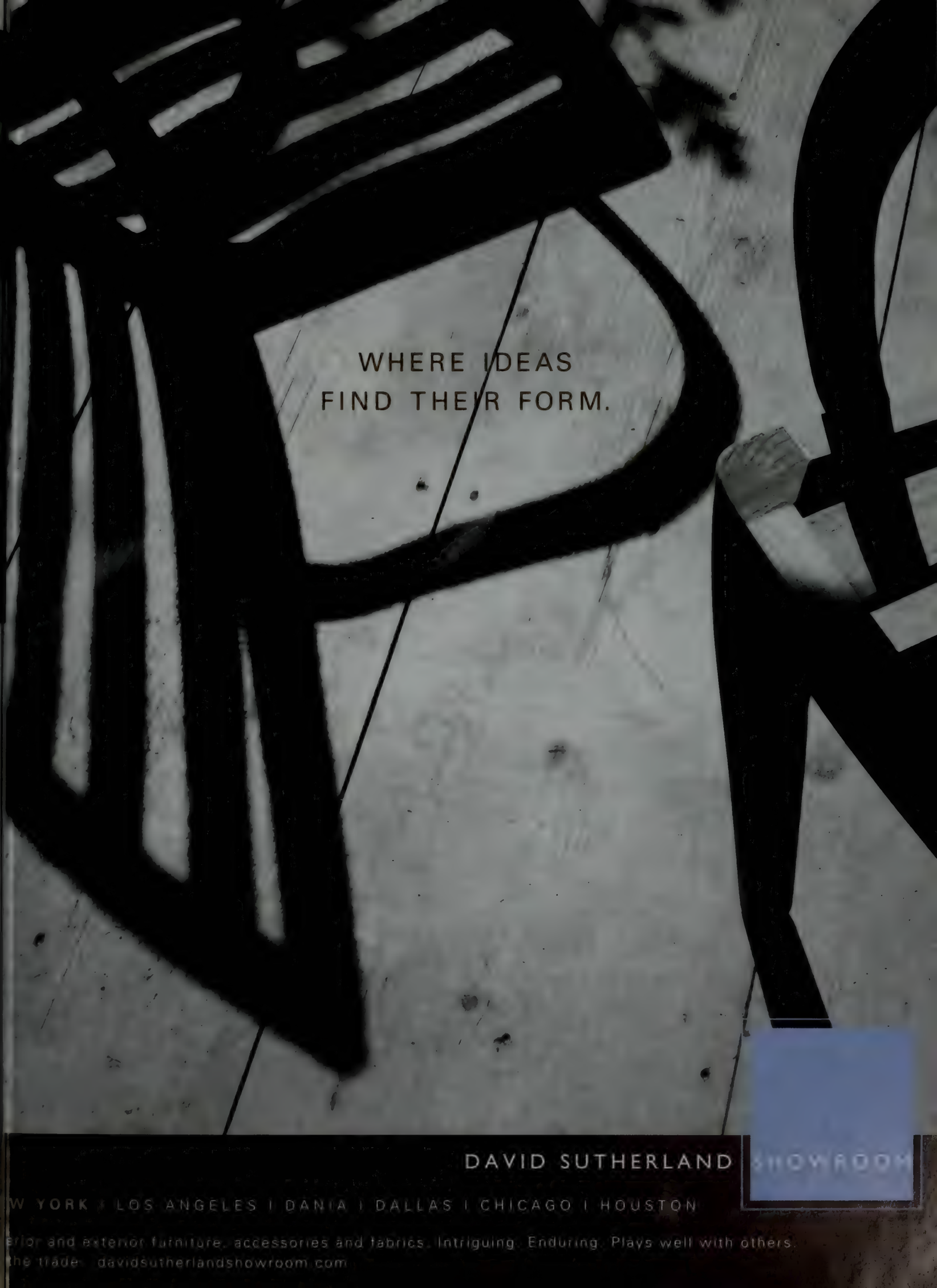
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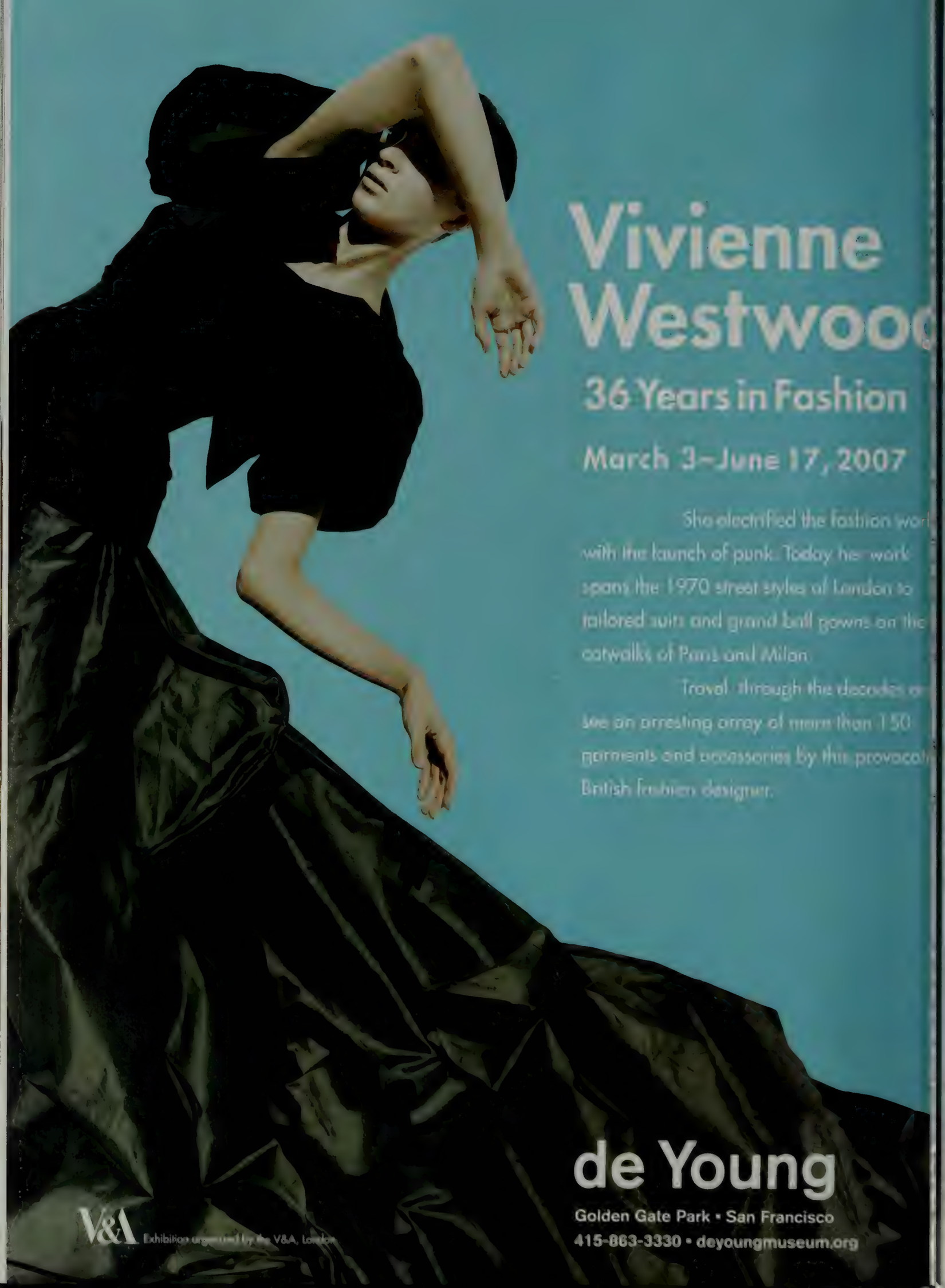


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SECOND ACT

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Robertson drew up the plans, and the team of owners, architect and interior designer also redid the kitchen, turned the laundry room into a coatroom and replaced the living room's imposing floor-to-ceiling mantel with one much smaller. Since Bergen and Rose wanted the house for a year-round retreat—it had been built for summer use only—they enclosed a porch to make a combination breakfast and sitting room. "All the interior details were changed, but we kept the bone structure," says Robertson.

"Ellie can talk Marshall into anything," says Bergen. "If she told him to drive off a cliff, he would do it." That is an assessment with which Rose disagrees only slightly. "I wouldn't drive off a cliff," he says, "but I might walk." Luckily for him, Cullman only wanted him to extend the renovations to the second floor, something he had refused to do. "Marshall thought the house needed just a little tweak," says the diplomatic Cullman. "Then he saw it needed a bigger tweak, then an even bigger tweak after that."

Some of the tweaks were, in fact, quite large. One was the transformation of the upstairs landing from a sterile space into

"Marshall and I are from different tribes," says Bergen. "I'm show folk. He's from the business world. My style is more casual than his."

a small upstairs sitting area. Some were medium-size. Cullman removed a window seat in the master bedroom and added a sofa and an easy chair for two avid readers. Some were as small as a dog. "I find it difficult to live in houses that have no sense of humor," says Bergen, and in each room Cullman placed several pieces of folk art—a cast-iron dog, a wood bird or a weathervane—that provided Bergen with a touch of whimsy.

The house with the gambrel roof is still beautiful. On that everybody, including Robertson, agrees. "It has kept its architectural integrity," he says. "It's a very different house, but it's still the same." □

LET THERE BE LIGHT

continued from page 167

prints—and for minimal furnishings she could rearrange. For the living room, Sills and Huniford designed an ottoman on concealed casters; a pale, abstract rug; and deep club chairs with a Déco profile. "The wife loved the notion of Venetian plaster," Huniford says, "which we used throughout for texture and depth, varying the nuance of the tones subtly from room to room." The partners also suggested an eat-in kitchen rather than an isolated formal dining room, then kept it spare, with white-glass backsplashes and honed gran-

"I'm allergic to the precious," remarks the wife cheerfully. "Everything had to withstand kids, cats and spaghetti sauce."

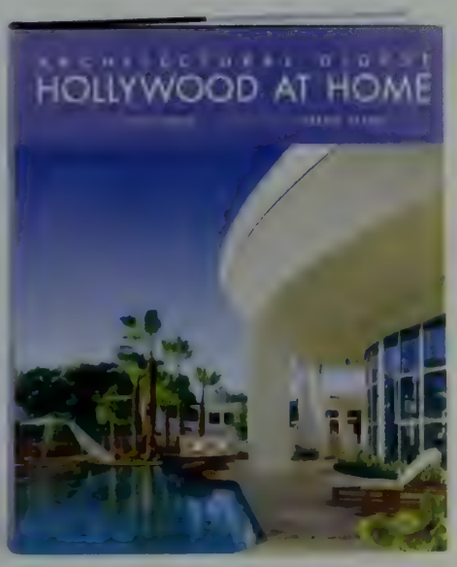
ite counters. The stone looks delicious—a creamy white with brown speckles, like French vanilla—but before she agreed to it, the wife steeped a sample in red wine. "I'm allergic to the precious," she says cheerfully. "Everything had to withstand kids, cats and spaghetti sauce."

Wherever possible, the architect and designers recycled elements or objects that their clients loved—the kitchen table, once the wife's writing desk; a fanciful mosaic above the husband's tub; a pair of antique sconces in the powder room. At Adam's urging, the team salvaged the century-old floors, which, he had argued, were too soulful to destroy. "This meant taking them up plank by plank and refinishing them by hand," Kahn says, "though not so evenly that we erased their character. Only when we relaid them did we realize how right that decision was."

The fluid expanse of honey-colored bare wood unifies the space visually, and its luster heightens the general radiance. But the act of saving the floors accomplished something more personal, perhaps—even literary. It related the loft's new incarnation to its, and to the couple's, history. Thus does the genesis of an intelligent design end like a creation story: feeling inevitable. □

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comes a male obsession, a pissing contest. The time was right because the peace process was in place, and after we got script changes, she could see that the film could be about more than the IRA. She's not just an actress for hire. She has a point of view. I'm proud of her. She can say, 'To hell with the flattering camera angle, the face-lifts, the armies of makeup men.'"

Perhaps it's an English directness, her refusal to mess around with the image makers, but she's the actress with the cred, the actress with the Shakespearean training. She doesn't mind being made to look a bit tough, as police detective Jane Tennison in the Emmy-winning series *Prime Suspect*; she doesn't mind looking older, as she does in her 1997 television role, Maggie Sullivan, in *Painted Lady*, or as Queen Charlotte in *The Madness of King George* (1994); she doesn't mind looking eccentric, as in Peter Greenaway's *The Cook, the Thief, His Wife and Her Lover* (1989); she doesn't even mind looking ordinary, as in *Some Mother's Son*. She is still voted the sexiest woman on English television, so why be coy about being 52? "Roles get more interesting for older women," she says. "At age 25 one is just likely to be the boring girlfriend."

"Helen is without pretensions," says Hackford. "Her feeling is, 'This is where I am—I'm going to show you what's inside.' This business is about a certain kind of ingenue glamour, so that's courage, and as a director, I need that kind of courage. Every actor is blessed—or cursed—with the look they have. The important thing is to keep mining, keep finding new characters within that visage. Most actors accept that commercial quotient, play it safe and keep the look. There are only two people in films today who are top of the line for turning over new ground: Helen and Al Pacino. He risks committing suicide on a regular basis. Once you're a star, you don't have to do that. It took me a long time to convince him to do my film *Devil's Advocate* [1997], but once he understood that it was a chance to define a classic character—the devil—in new terms, he was in with both feet. People might say, 'Why doesn't an actor just stick to his image?' Why didn't Picasso just stick with the Blue Period? Why move on to the Red? Because he had to. It's the restlessness of the true artist. For the same reason Helen is not doing any more episodes of *Prime Suspect*. [Mirren went on to reprise her award-winning role as Jane Tennison in 2003 and 2006.]

"I'm always hoping to get the right film so we can work together. Her talent isn't easy to place in Hollywood, but to live with the world's finest actress and not work with her is crazy."

She is the one the professionals admire, and yet she can walk down the streets of New Orleans without being recognized. Tourists think they might have met her somewhere before, but they're not certain where. For that, there are two explanations. She has an enviable chameleon-like quality; none of her film faces are the face you see on the street. "But the real reason she's not as widely recognized as she should be," says Hackford, "is that she can choose her roles and she doesn't have mainstream tastes."

How does she choose? "Variety is the only principle," says Mirren. "Whatever I've done last, I want to do something completely different."

For Hackford too, variety decides. "I used to think I'd make a million films. At a certain point I realized that there are only a certain number of films in anyone—so each one should be different."

For both of them, movies are likely to be about defining a reality rather than chasing dreams. "My film *Dolores Claiborne* [1995] is about three very difficult women who no longer delude themselves about the dreams they had as young women," he says. "That film was a poem to my mother. She was a waitress, working class, and she used plain language to speak the truth."

Film work is intense and global. The couple order their lives around it. "If one of us is working," Hackford says, "the other is there for backup. If we're both working, we telephone every night. If we're both between films, we go to New Orleans."

For Taylor Hackford, "Los Angeles is home and always has been," he notes. "New Orleans is an escape—I feel I've gone somewhere outside the U.S." For Helen Mirren, "Los Angeles is like living in the country. We're surrounded by greenery; we drive everywhere. In New Orleans I ride a bike. This is our town house, and I like being in town. It isn't New York that's the opposite of Los Angeles, it's New Orleans. Angelenos only want to get on with whatever is new and hot. New Orleans is still living a tradition." □

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Broad teak-veneered soffits (the owners found a Chinese source for milled antique teak, which was also used for the steel-beamed ceiling of the living area) act as a sun shield and create a serenely horizontal two-tier roof with prominent clerestory windows. The windows and the large sliding ("dissolving") glass doors bring in a wash of light that tempers the deep-colored walls and dark limestone floors while showcasing the delicate intricacy of the Asian artworks and the quietly complementary furnishings. The materials palette—blackened steel, concrete, copper, teak—was site-specific: "Salt spray from the breakers would have eaten the house alive if we hadn't built with elements that could take abuse," notes the architect.

Jim Olson's architecture invariably acknowledges the surrounding nature, with strong visual axes. A raised reflecting pool along the palm-lined entrance walkway appears to extend through the house to the horizon. It ends instead at the entrance gallery, which lies on cross axis to another, north-south, gallery, and resumes on the ocean side as a pond overlooking the infinity pool. In Hawaiian teaching, energy courses from the mountain to the sea: the path of lava flow and rainwater. Separating the freestanding, angled master suite from the main building is Olson's "conceptual river" of native rocks, set atop the existing lava stone and traversed by a wood bridge—his gift, if not to the gods, to the landscape.

"In plan," Olson says, "it's much like the Balinese temples that I saw."

There is a Buddhist saying, "One master on the path has no need to introduce himself to another. They recognize each other instantly." The active, intellectually driven collaboration between architect and clients that resulted in one of Hawaii's most highly refined new residences would seem to confirm the age-old maxim. "In certain respects," the husband observes, "Jim is very Japanese. He seldom says no, but he has a subtle—almost imperceptible—way of guiding and directing toward what he believes to be right aesthetically. It was a natural fit from the start." □

JEWEL OF THE NILE

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a brass spiral staircase down the middle, with a series of flickering lanterns floating above.

In the Carter Lounge, the boat's bar, Fahmy added beams to the structural columns to make them look more residential. She tinted a high-density fiberboard floor, essential for its lightness, to look like wood, and laid down antique Persian kilims.

The sobriety of the bar is contrasted with the more vividly colored Sahara Lounge, whose inspiration, Fahmy says, was the hunting tents of Egyptian royalty. "I tried to revive that sense of temporary refuge after a long day in the desert," she says. The cushions on the sofas and ottomans are covered in textiles inspired by traditional Al-Arish designs. Silver-plated trays top tree trunks, and lanterns and chandeliers are suspended from freestanding poles.

> "We have a rich artisanal tradition in Egypt that is undergoing a reawakening, and I wanted that to be reflected in my design work."

Fahmy was also mindful of the point of view of the traveler. In the dining room, for example, she used a collection of Persian red brass trays to size up, or down, mealtime buffets, so that there is never a sense of a too-large table for a group. In the cabins, slightly overscale canopy beds conceal acoustic tiles, and draperies are made of a gauze that has been in use since the time of the pharaohs.

This respect for place and history, comfort and ambience, sets *Sun Boat III* apart from its siblings. "This is an extremely personal boat," says Jorie Butler Kent, vice chairman of Abercrombie & Kent. "With a wonderfully intimate sense of refinement, Shahira managed to express our precise vision. We wanted travelers to feel far from home yet at home at the same time. There is no more unique way to see the Nile." □

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A THAILAND TREASURE

continued from page 234

the teak low table share a simplicity of line that enhances the couple's collections—what Bensley teasingly calls a "cornucopia of shopping." "We buy without theme or without idea," the husband admits. "We just raid every shop."

The couple found the room's antique, intricately carved and painted door, from a palace in the Indian state of Rajasthan, at an antiques shop on the border between Myanmar and Thailand. To increase its heft, Bensley added an outer frame that he had painted and carved by local craftspeople in the same pattern as the original. One of the joys of living in northern Thailand is the abundance of its craftspeople: "Here things are still done by hand and are done creatively by people with skills," the husband points out.

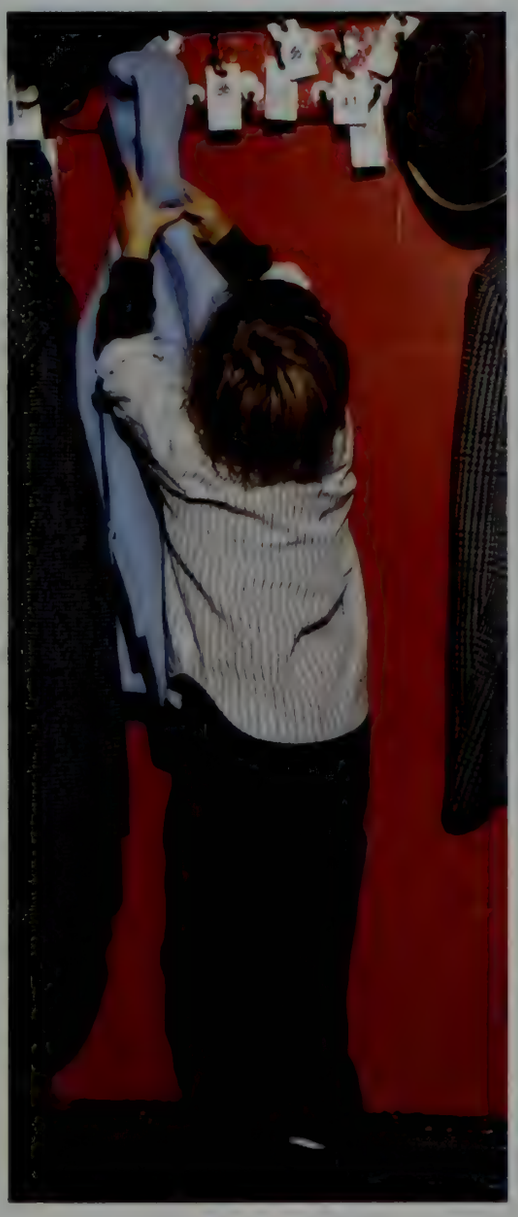
The master bedroom is an overwhelmingly sensual space. Its walls are lined in silk, as is the bed's dramatic, bright orange headboard, which, when the lights between its panels are lit, almost seems to burst into flame. "At night it just glows," the husband says. The Bensley-designed chest at the foot of the bed—executed in rich teak, with panels of patinated copper—seems to as well.

As for the extensive gardens, Bensley and Jirachai Rengthong, his head horticulturist, "figured it out pocket by pocket," the designer says. One witty garden "room" combines betel nut palms and yellow bamboo with the clients' collection of massive antique mortars and pestles. Others provide lessons in inventive recycling. When the couple purchased an antique Thai boat "as big as a waterfall," in Bensley's words, the designer had it lined with copper sheeting and transformed into one of the compound's 25 water features.

> "What happens when it rains?" His reply was simple: "You get wet!"

Not surprisingly, the couple live "outside all the time," the husband says. "We live in a shelter from the wind and rain in the midst of a spectacular garden." And what may be most thrilling of all, for this born and bred New Englander, is one simple, amazing fact: "No mosquitoes!" □

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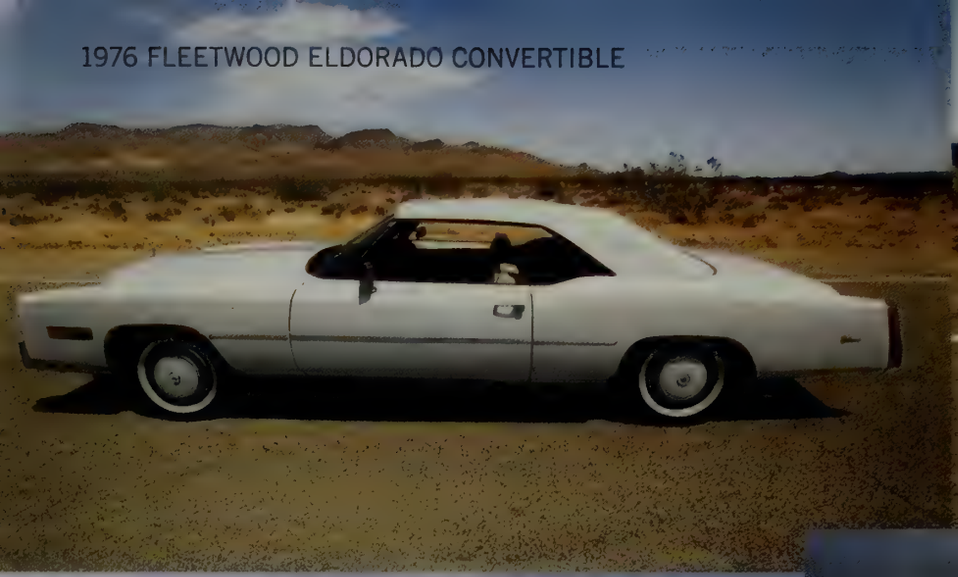
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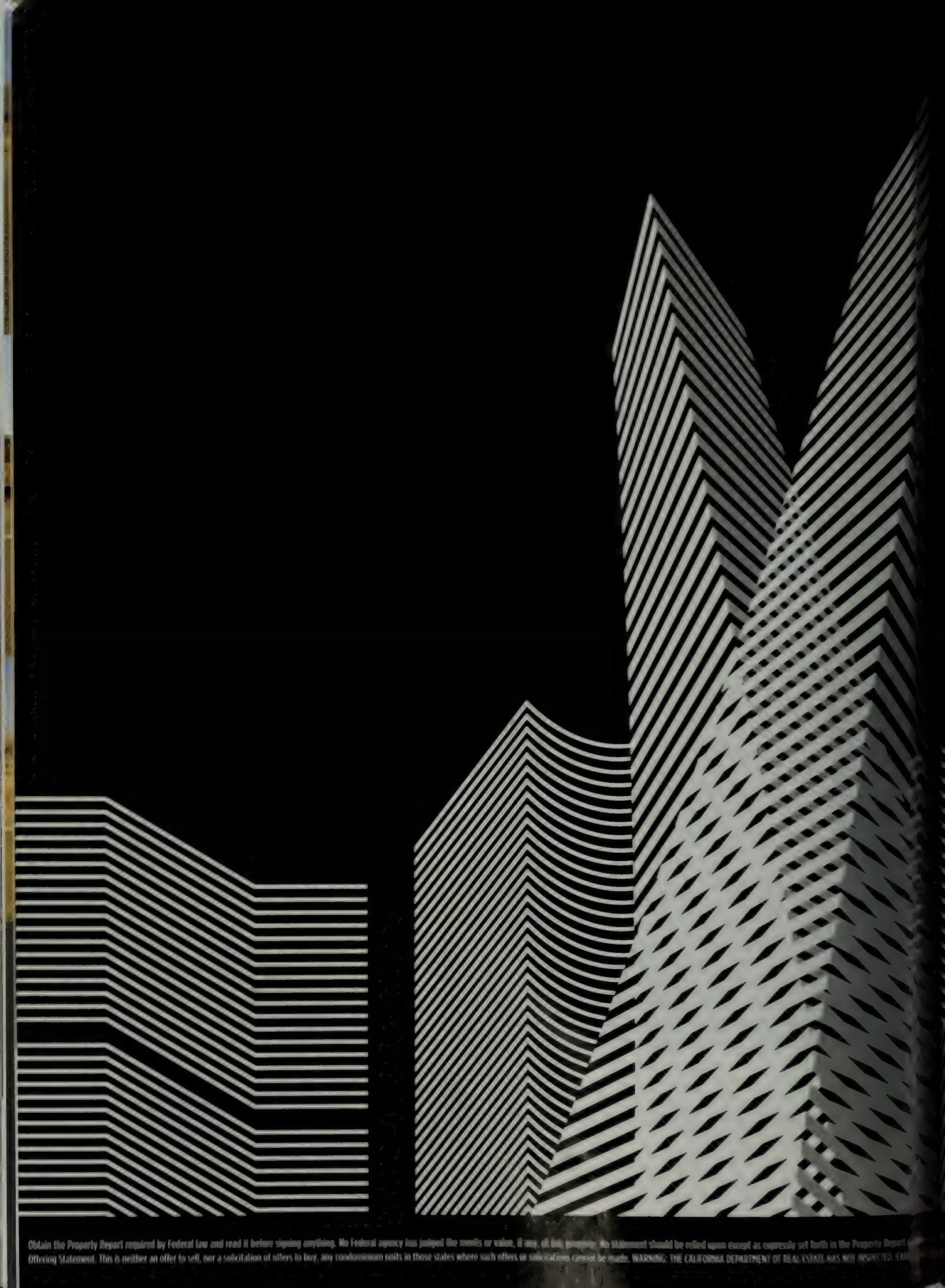
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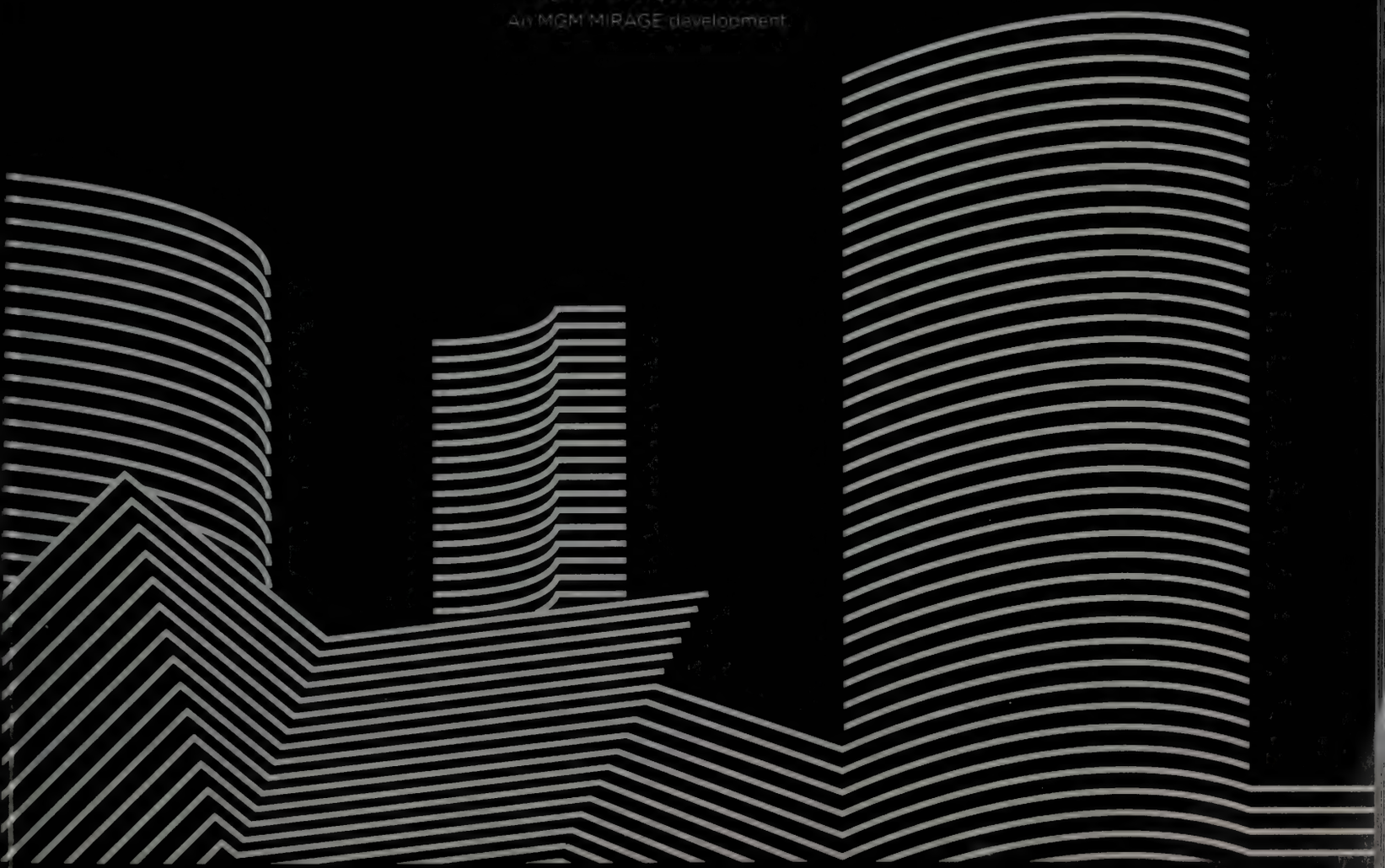
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COVER: The sun porch of a lakefront house in Michigan. Photography by Tony Soluri. See page 234. ABOVE RIGHT: Robert Couturier chose Asian art and antique European furniture for the living room of an apartment in a new high-rise in Manhattan. See page 250.

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Above: The terrace of a London pied-à-terre overlooks the Thames. See page 208.

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A double-height library designed by Thomas Britt. See page 96.

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Top right: **KitchenAid** Pro Line Series single carafe coffee maker and Belgian waffle baker

Bottom right: **All-Clad** white porcelain baker by Pillivuyt and MC2 brushed aluminum omelette pan

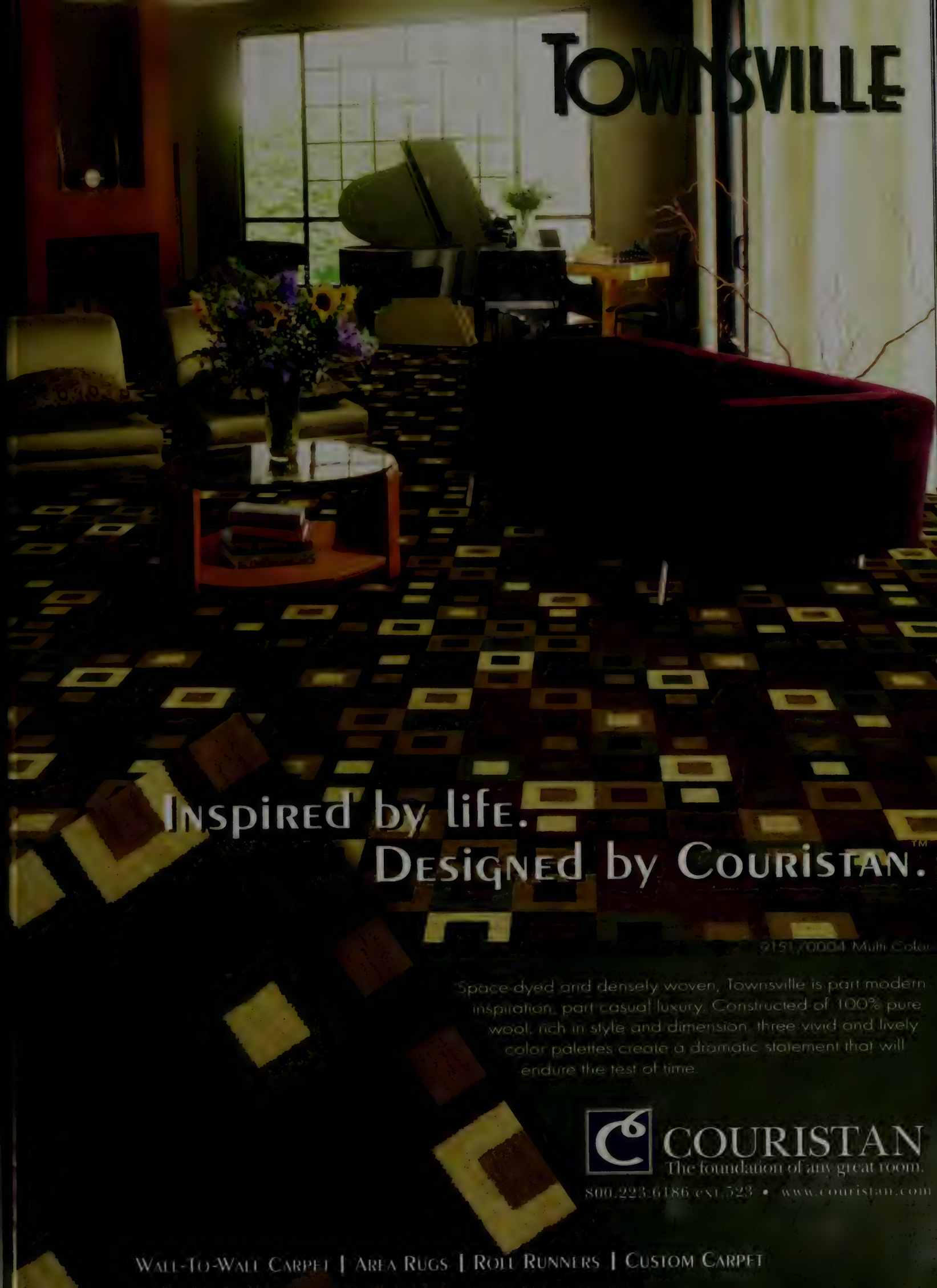
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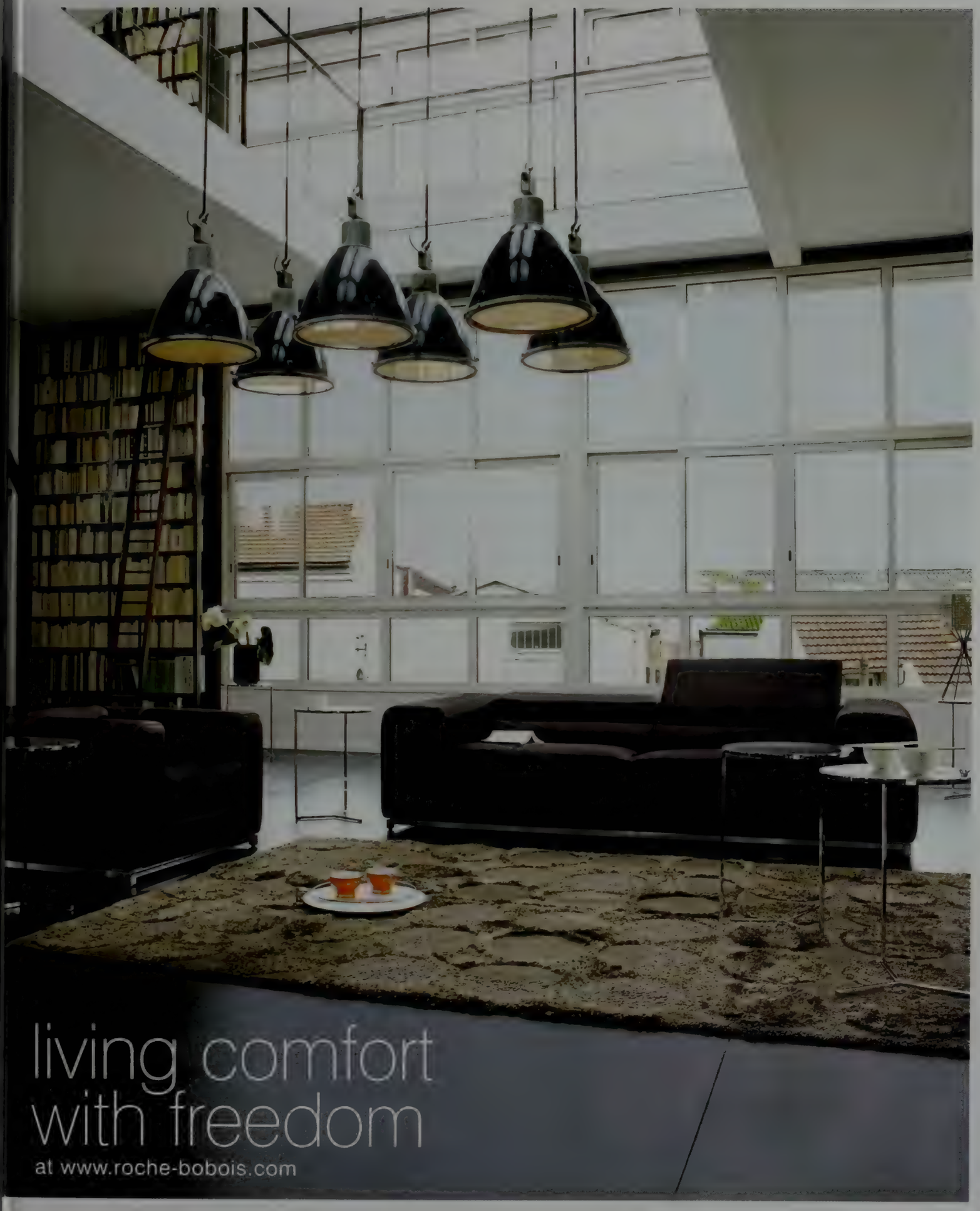


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What a delight to read "New Day in New Orleans" (Travels, March 2007). We had an apartment on Royal Street near the shops mentioned in the article, and almost everything in our place there and in our home in Florida was purchased at these stores and other unique sources in the French Quarter. It's gratifying to know they are being given their due, for they have been, and still are, truly special.

—Mickie Merritt
Naples, Florida

CITY SPIRIT

I just wanted to say kudos to *Architectural Digest* for including an article on shopping in New Orleans in the aftermath of Katrina. In the spirit of revival and renewal, everyone should visit the city and shop in its wonderful antiques galleries.

Julia Santos
Atlanta, Georgia

WELL CRAFTED

Juan Montoya's ability to combine sleek and elegant Art Déco furnishings with contemporary architecture, in part by J. Woodson Rainey, Jr., made for a remarkably handsome house and an interesting story ("The Art and Craft of Integration," March). Perhaps it's not really a surprise that he was able to successfully place these beautiful furnishings in the equally beautiful, almost Modernist house, though. After all, when Art Déco was new, it was meant for cutting-edge buildings by Le Corbusier, among others.

Bill Davisson
Portland, Maine

A NATURAL AIR

The Demi Moore/Ashton Kutcher home (March) was a superb design. I enjoyed the organic approach and subtle touches used to bring nature indoors.

Josh Mattheson
Grand Rapids, Michigan

CAPTURING THE MOMENT

David O. Marlow's photography in the March issue ("Dreaming in Italian") is stunning. The two opening photos make you feel like you could actually step into the scene. Congratulations to *Architectural Digest* for using him on various projects over the years. His photography always has clarity and captures the essence of what the designer created.

Ed Berry
Kerrville, Texas

STRAIGHT TO VIDEO

I recently visited the Web site, and the new installment of "Mary's Finds" was great!

Lauren Garrett
Richmond, Virginia

AN INTERIOR DREAMSCAPE

I have studied all the Shelton, Mindel & Associates projects featured in *AD* and categorized them easily as innovative yet not sensuous. However, the apartment in the February 2007 issue ("Into the Light") is whimsical! Poetic! Who knew the team would paint a wall apple green or have the luck to find red awnings that trigger memories and visions of faraway times and places? I tip my hat to the clever transformation of musty, fusty bookshelves into creative niches. In particular, the living and dining areas get an A-plus—a movie set, but not studied. And not 1910s but 1920s: free-flowing champagne and records playing at 78 rpm. Where are Daisy and Tom Buchanan? One idea: Allow the dining table and chairs to reside in the Adirondacks, where they belong, as they seem to me too solid to exist in a fantasy apartment, in the dream world the team has created.

Elizabeth Gannon de Andrade
São Paulo, Brazil

BRIDGING A DIVIDE

That an enchanting, site-appropriate home ("Farmhouse Now," March) was crafted out of ideas rooted in both Modernism and a simple farmhouse aesthetic proves there needn't be a divide between old and new design.

Kendra Burgundy
London, England

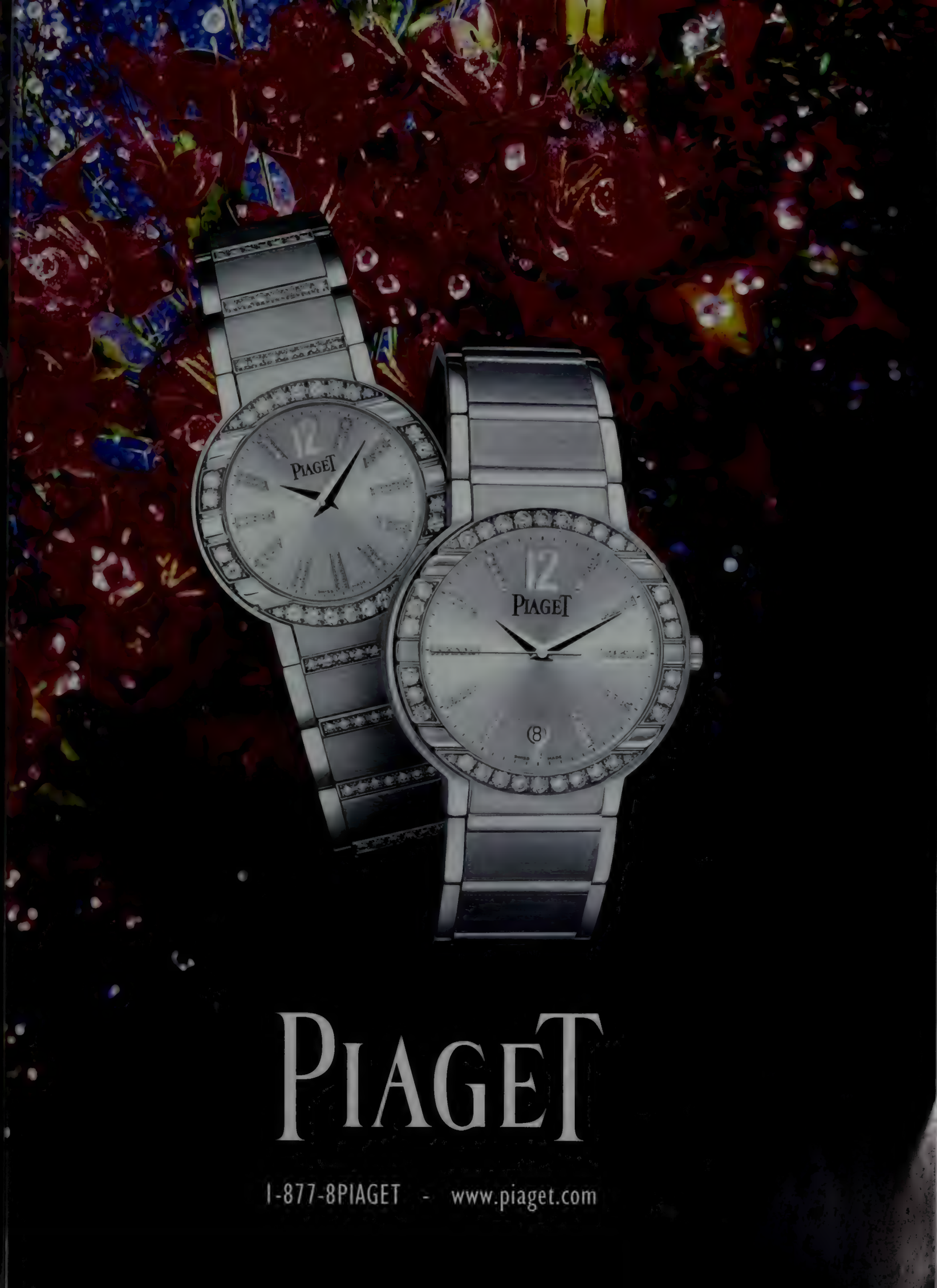
WINDSOR CHEER

Your article "Windsor on the Hudson" (February) was truly inspirational. Through excellent photography you captured the warm, cheerful ambience of one of the most beautiful homes I have ever seen—and this is coming from a resident of Victoria, British Columbia, where there is no shortage of heritage Tudor-style homes. The sunlit garden room, the intimacy of wood in the interior, the half-timbered patterned brickwork on the exterior and the serenely tasteful landscaping make this an inviting home. Reading the article made me feel as though I was right there!

Sylvia A. Walsh
Victoria, British Columbia, Canada

continued on page 44

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The Wedgwood room, created in the late 18th century, of Florence's Palazzo Pucci.

DESIGNING HISTORY

I was charmed by the article "Evolution at the Palazzo Pucci," in your January 2007 issue. What a majestic place to call home! The admirable style and taste of Marchesa Cristina Pucci di Barsento is apparent in each room she refreshed, from the restored Venetian terrazzo floor to the striking, color-rich silk draperies throughout. I enjoyed reading about this fascinating woman, who has very eloquently placed her stamp on a residence with an impressive history.

DIANA CAMPI
BOSTON, MASSACHUSETTS

IN STYLE

AD's January issue started the new year with clarity and class. I was pleased to read Carleton Varney's comment, "Every room needs a touch of black" ("100 New Design Ideas from the New AD 100"). He validated the use of black. I have just discovered using black, and I thought I was perhaps out of touch.

ROSEMARY ARNN HOLT
SALT LAKE CITY, UTAH

IT'S A KEEPER

Every once in a while, *Architectural Digest* puts out an issue that is not merely an archive-worthy book but becomes *the* issue of the year: a must-read (and reread), one that will continue to influence those interested for years. The January issue is a case in point. Congratulations.

MICHAEL COOLIDGE
SYDNEY, AUSTRALIA

TIME TO BREATHE

I've been an art docent for 20 years, which has kept me engaged, almost daily, with unique design. When I read architect Steven Ehrlich's quote, "Breathe deeply," in the new AD 100, it was, by far, my favorite—not just for its simplicity but because it reminded me of one of the most important things when observing any kind of design: slowing down to fully take in what you are seeing. Be it a design of your own or another's, it's always best appreciated when digested with a dose of calm and a few deep breaths.

LYNN O'MALLEY
LOS ANGELES, CALIFORNIA

COLOR FOR ALL SEASONS

I wanted to congratulate *Architectural Digest* for the wonderful online content. I happened onto your Web site the other evening and was so excited to see some of the new features. I especially liked the video interview with interior designer Roderick N. Shade. His encouragement to be fearless with color was a very reassuring statement. I have friends who blanch at my choices of bold, bright colors in sprucing up a room, but now I know I'm not alone when it comes to using a ton of color.

ROBIN VIERA
SANTA FE, NEW MEXICO

ATTENTION SPANNED

I was vacationing in Hawaii recently when a friend gave me her copy of your December 2006 issue. Though I'm not normally inclined to write to the editors of magazines, I was compelled to offer a few words of thanks for the depth of design this particular issue covered. From the elegant home in Palm Beach ("The Art of Déco in Florida") to the masculine, geometric house in Austria ("A Neoclassical Edge for an Austrian Retreat"), I was very impressed. Though I suspect it may have been the relaxing rhythm of the island, I admit my attention was captured from start to finish—a rare occurrence with magazines!

GEORGE ANDERSEN
HOUSTON, TEXAS

PRINTS FROM DOWN UNDER

The playful fabrics from the shop Bow Wow, in Australia, that you featured in the November 2006 issue were a true find (Discoveries by Designers). The patterns were unique and interesting, and I adored the *Banana Grove* print.

JOANNA SMITH
ST. PAUL, MINNESOTA

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It goes without saying, although I seem to be saying it: Every issue of *Architectural Digest* is about great design. This month in our special Great Design section, we celebrate those unique qualities that elevate a design to greatness.

As you explore rooms showing how special people live in special places, created by legendary designers—such as Michael Taylor's airy San Francisco office (page 112), Valerian Rybar and Jean-François Daigre's opulent Paris salon (page 114) and Angelo Donghia's eclectic Connecticut guest room (page 118)—you will see firsthand the vision, creativity, attention to detail and seeming effortlessness that are the hallmarks of great design. We also highlight the ingenious work of designers and architects who have taken everyday spaces—kitchens, baths and libraries—and transformed them into something extraordinary. Throughout the issue you'll see numerous examples of design at its best: George and Frayda Lindemann's exquisite collection of Cartier objects d'art, Ron Mann's imaginative design of a London penthouse, Thomas Pheasant's elegant interiors for a Virginia country house, to name a few. And don't miss our report about art furniture from Art Basel Miami Beach 2006, where I hosted a fascinating series of roundtable discussions with top designers and architects.

We invite you to visit us on our Web site, ArchitecturalDigest.com, where you can watch a video interview with award-winning architect Kazuyo Sejima and visit the homes of music-industry icons such as Madonna, Sting and Elton John. You'll also learn about great design pieces that cost less than $100. Inside and online, great design, interiors and exteriors are always in every issue of *AD*.

Paige Rense, Editor-in-Chief



NANCY COLLINS ("Architectural Digest Visits: Lionel Richie," page 240). "I love this property," contributing writer Nancy Collins says of singer-songwriter Lionel Richie's Beverly Hills residence, an Old Hollywood–glamorous mansion originally designed for Carrie Guggenheim in 1929. "Richie took a timeless beauty—a beautiful woman of a certain age with great bones, you might say—and through love, attention to detail, imagination and wit, made her even more gorgeous and desirable. He also understands that the most powerfully interesting design element is always curiosity—and his abounds." The 28-room house "could be anywhere in the world," she adds, "because Richie's been everywhere, bringing back with him the fanciful ideas, colors, textures and objects that make these grand rooms, sweeping stairways, so very, very personal—so very, very fun. But as he says, this isn't a home—it's a vacation." Collins, a former correspondent for ABC News, is a frequent contributor to national magazines and the author of *Hard to Get: Fast Talk and Rude Questions Along the Interview Trail.*



TONY SOLURI ("Continental Thinking," page 224; "The Spirit of Summer," page 234). Though they are both on Lake Michigan, the two projects contributing photographer Tony Soluri captured for this issue couldn't be more different. "One is very much a city house, the other very much a country house," he says. "The designers created décors that reflect these types of lifestyles." In the former, an apartment on Chicago's Gold Coast, architect Thomas Jakway and designers Thomas Allardyce and Illya Hendrix used a Neoclassical vocabulary to create a stately but comfortable living space. In the latter, a rambling Shingle Style cottage in Harbor Springs, Michigan, architect Nicholas J. White and designer Lawrence Boeder fashioned a residence where an effortless flow between indoors and outdoors allows the owners to enjoy the best of both worlds. Still, despite their differences, the two homes pay homage to their settings: "Both have great views and an immediacy to their surroundings."

continued on page 54


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PATRICIA LEIGH BROWN ("The Allure of the Islands," page 258). Contributing writer Patricia Leigh Brown was struck by a remark made by the owner of a house on Hawaii's Big Island. "He said, 'We really wanted it to be a happy home,'" she recalls. "What I think he meant was that he wanted a home that would blend cultures that his family admires—the Hawaiian and the Balinese—but also have a sense of whimsy." Architect Mark de Reus and designer Mary Philpotts McGrath achieved this by using elements such as Javanese coconut-palm columns and furnishings such as a low table formed out of a Chinese opium bed. The landscaping adds to the playful, tropical feel: "An infinity-edge pool seems to rise hypnotically out of the lava," says Brown, who teaches journalism at the University of California, Berkeley. "It's a serious house, but it's also a very poetic house."

JONATHAN PILKINGTON ("Hotels: Claridge's," page 152). "When I was young, from time to time I would be allowed to join my father at the Bath Club on Brook Street in London, to eat their delicious 'prawn reform' before my woeful train journey back to boarding school," remembers photographer Jonathan Pilkington. "Next door to the club was the hotel Claridge's—all strutting doormen, billowing flags and hustling taxicabs—a celebrity on the block. Sadly, the Bath Club has long gone, but Claridge's remains, like a glamorous great-aunt, now appropriately feted by designer David Linley's innate sense of opulence and style."





JEFF TURRENTINE ("Continental Thinking," page 224). "It's not uncommon for people to think of antiques as artworks—after all, they're collected, bought and sold in much the same way," observes contributing writer Jeff Turrentine. "Still, it can be tough to overcome that psychological hurdle: thinking of antiques as objects to be seen and admired but not necessarily used for their original purposes." The Chicago apartment designed by architect Thomas Jakway and designers Thomas Allardyce and Illya Hendrix "is almost like a test: The designers have filled it with so many antiques that their clients really have no choice but to interact with them casually. I think Hendrix and Allardyce see themselves, correctly, as evangelists for this idea—that furnishings, whatever their provenance, are designed for our comfort as well as our aesthetic appreciation."



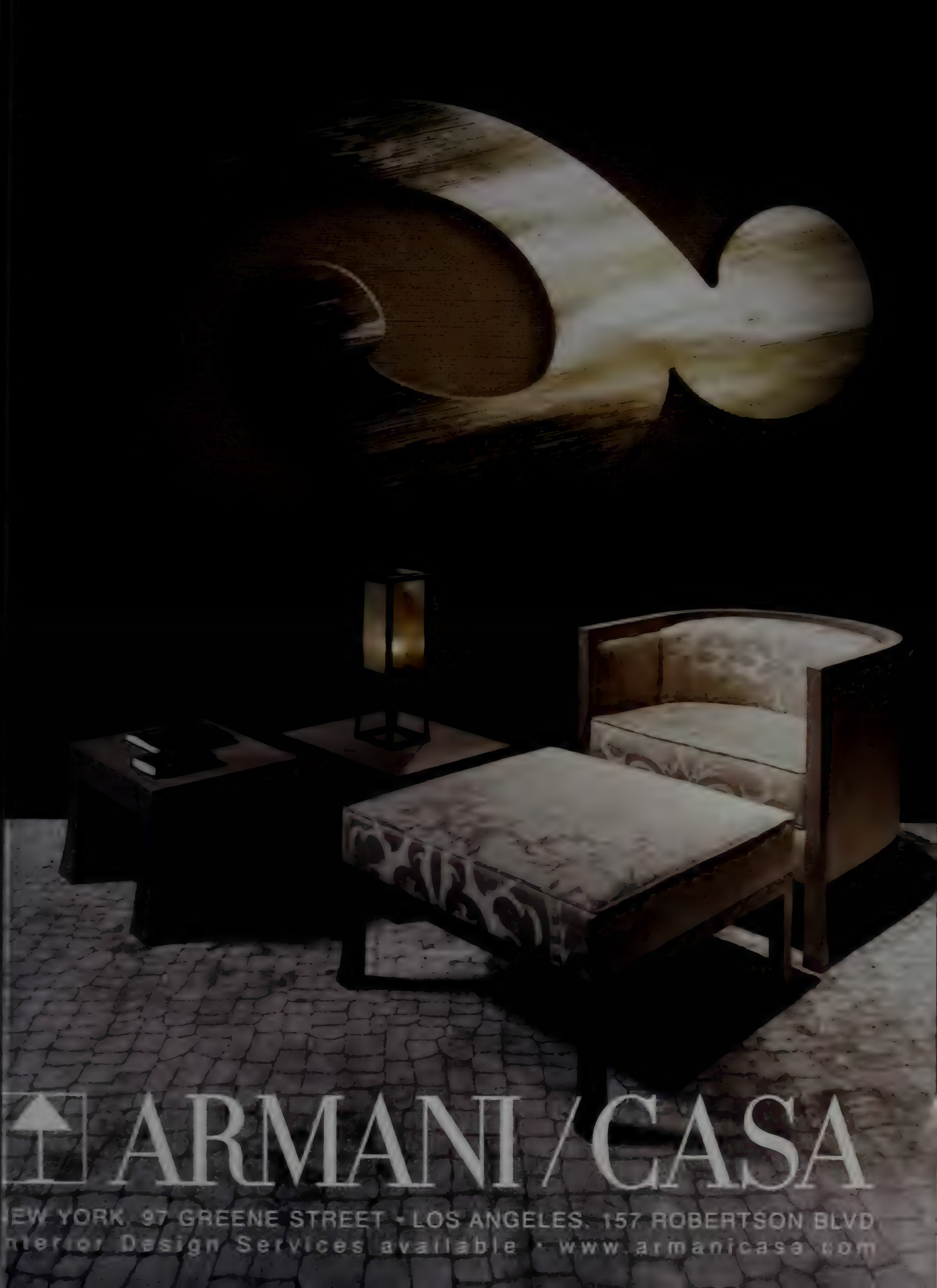
ANDREW TWORT ("Anything but Ordinary," page 208). "The more someone has enjoyed decorating, the more interesting the residence usually is," says photographer Andrew Twort. A London penthouse designed by California-based designer Ron Mann was a prime example of this principle. "Mann told me that he always begins with the floor and works from there," Twort says, and in this project, the cast-stone floor, set within Honduras mahogany planks and bands of stainless steel in a pattern that follows the curve of the space, was an exceptional starting point. The designer's innovative approach continued throughout the apartment, where glass-topped partition walls emphasize the loftlike feel. The residence is filled with bespoke furniture, and each piece displays great attention to detail, "down to the minutest level," Twort says. Even the striated pattern on the custom-painted wardrobe and vanity in the master bedroom, he says, was "perfect in its irregularity."

JEAN STROUSE ("Goal-Oriented in Toronto," page 268). "This is actually a very big house that could have felt grand and imposing," contributing writer Jean Strouse says of a Toronto residence. But Katherine Newman and her architect partner, Peter Cebulak, "make it feel quite intimate." The generous use of windows and fireplaces (of which there are six) help create this warmth and comfort. So, too, does the "eloquent simplicity and precision" of Newman's touch. In the living room, for example, she contrasted the pale palette of the walls and furniture with crimson silk-taffeta draperies "making them pop." She also imbued furnishings with distinct features such as pleating on the back of two custom tub chairs. "The back of a chair is not usually an interesting thing," Strouse points out, "but she made it interesting." Strouse is the author of *Morgan: American Financier* and director of The Dorothy and Lewis B. Cullman Center for Scholars and Writers at The New York Public Library.





NICHOLAS VON HOFFMAN ("The Professionals: Jones Studio," page 171). Often the designers and architects he profiles convey a sense of destiny, notes contributing writer Nicholas von Hoffman. Architect Eddie Jones is no exception: "From the moment he happened to come across a page in an encyclopedia, he was a goner. It's the darndest thing: You turn the page in a book, see a picture, and your life's course is set." But what's unusual in this case is that Eddie Jones and his brother, Neal, share "this unshakable belief in their vocation." Remarkable, too, is the closeness between the brothers. "So often with siblings, or any partnership, it can be a contest and not a complementary team in harness together, as they obviously are," says von Hoffman, who writes a column for the *New York Observer*.


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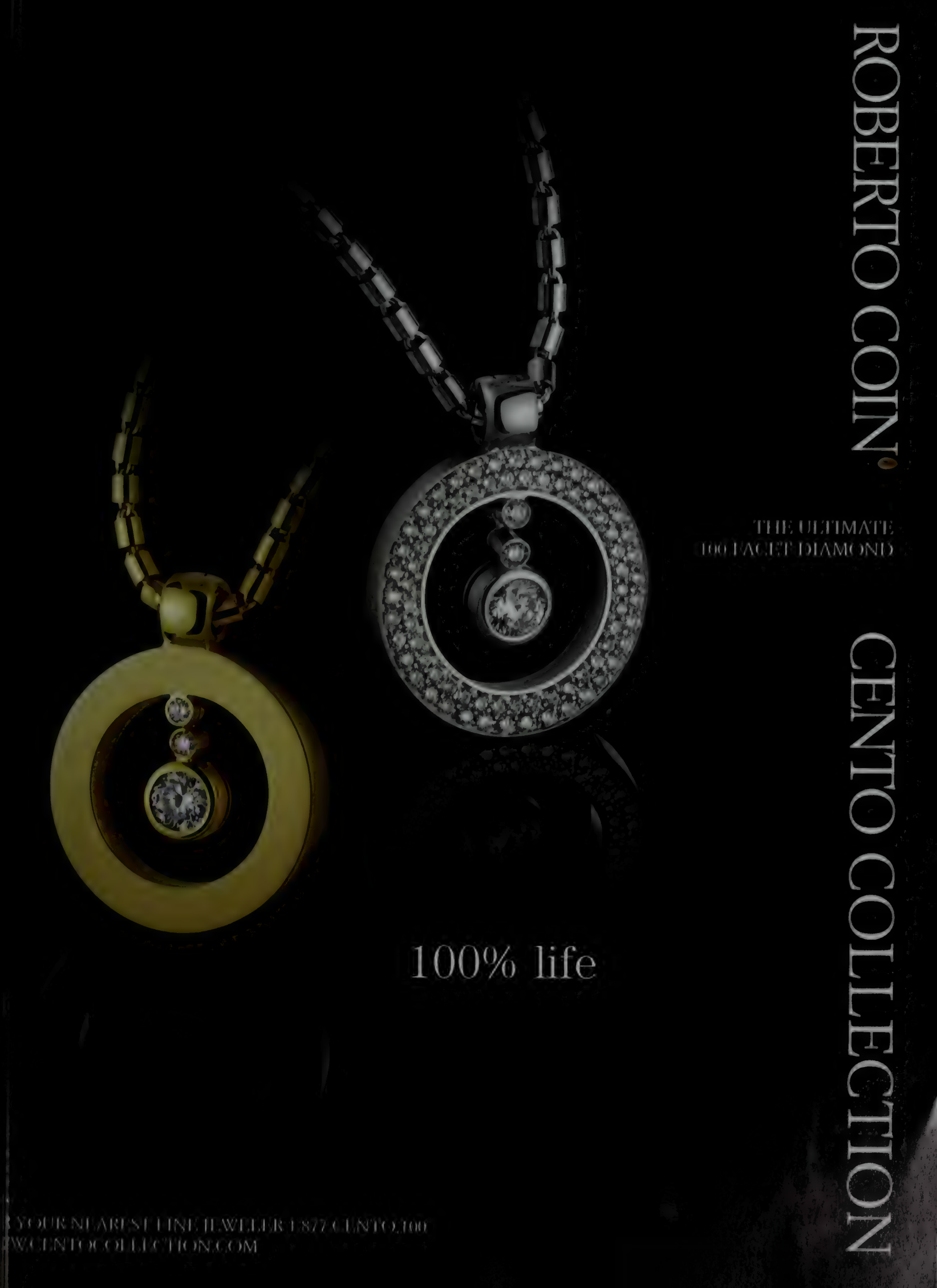
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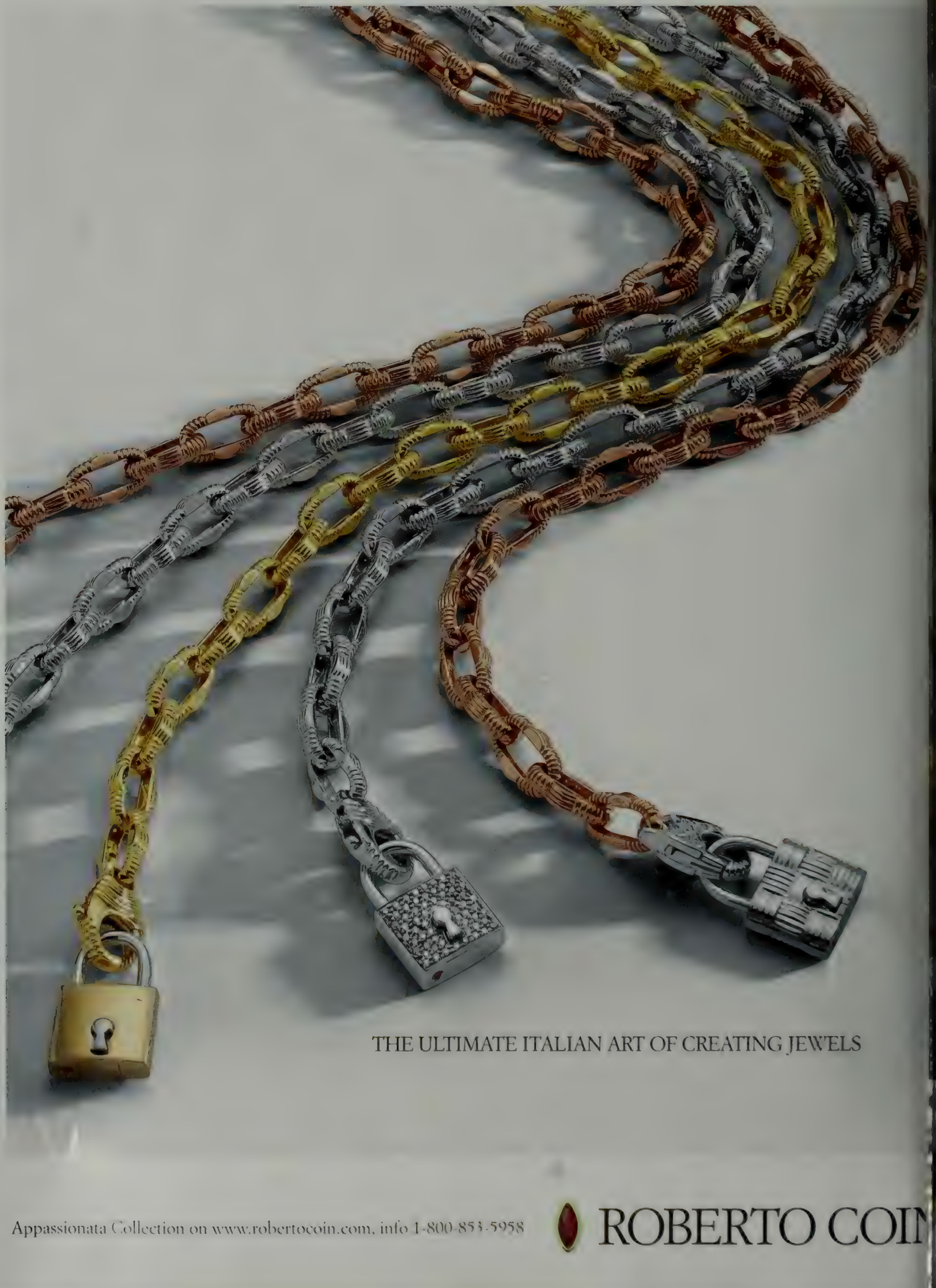
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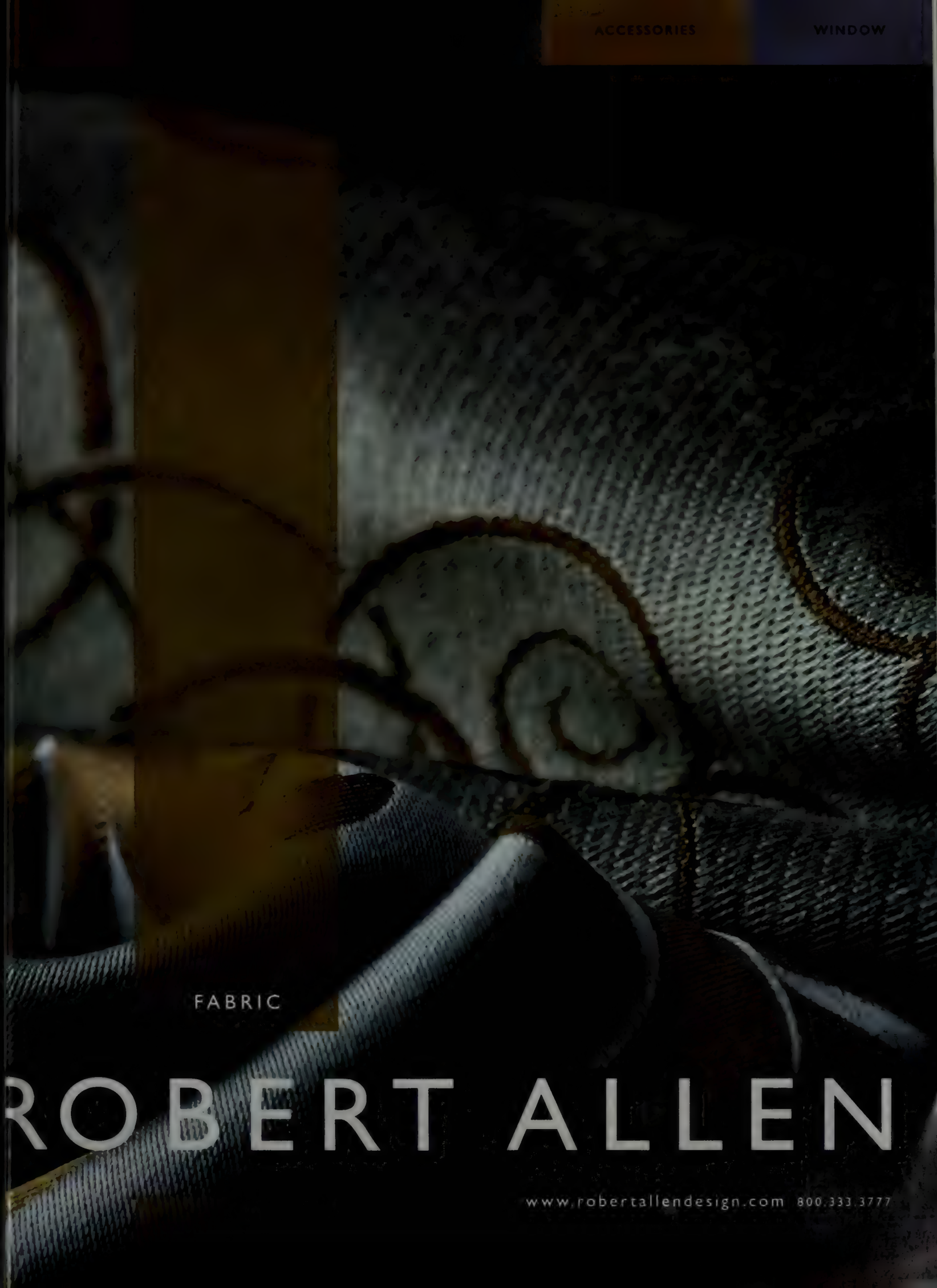




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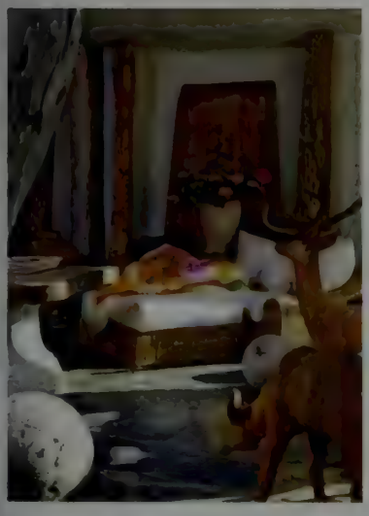
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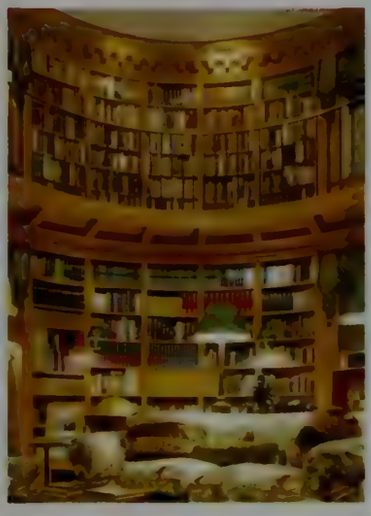
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ARCHITECTURAL DIGEST

Great Design






A Special Section Presenting the Best, from Kitchens and Baths to Rooms by Design Legends

To borrow an oft-used phrase, architects and designers are different from the rest of us. Whether by birth, determination or training (or some combination of the three), they have a unique grasp of space, color and line. They understand the promise of materials and the significance of function, and they know how to play with scale so that their rooms can achieve something magical. They see things that ordinary people miss. The remarkable Russell Lynes once observed that design is "often an exercise in compromise, a word that does not exist at all in some modern languages. It is also an exercise in alchemy, a long discredited medieval science of making precious objects out of base ones." Great design is, by definition, timeless. Often ingenious, at times audacious, occasionally visionary, great design is always memorable, and it makes us believe that out of the myriad possibilities of what a room can become, the designer has chosen the only real way for it to reveal its true nature.

Kitchens

Whether Vintage, Contemporary or Somewhere in Between, Six Designs Prove that Kitchens Have Become More than Just a Place to Cook



Hutker Architects

When it came time to design the kitchen in a new Shingle Style residence on Martha's Vineyard (see *Architectural Digest*, June 2006), Mark Hutker paid particular attention to the way the room interacted with the rest of the house, as well as its site. "The timber frame sets the cadence of the space, connecting the language of the walls and ceilings to the other living areas of the home," he explains, adding that the rough-hewn timbers "are meant to connect with the driftwood on the beach beyond."

At the same time, Hutker says, "one really has to lead the orchestra of elements that commingle to create a great kitchen." From the Mexican tile on the floors, the Sub-Zero refrigerator and Wolf range and hood to the custom cabinets, subway-tiled backsplash and even the Franke pot filler, "there is no other place in the house where so many differing products and finishes are combined in such close visual proximity," notes Hutker. By seamlessly linking all of the kitchen's disparate elements, Hutker believes, "the composition will stand the test of time."

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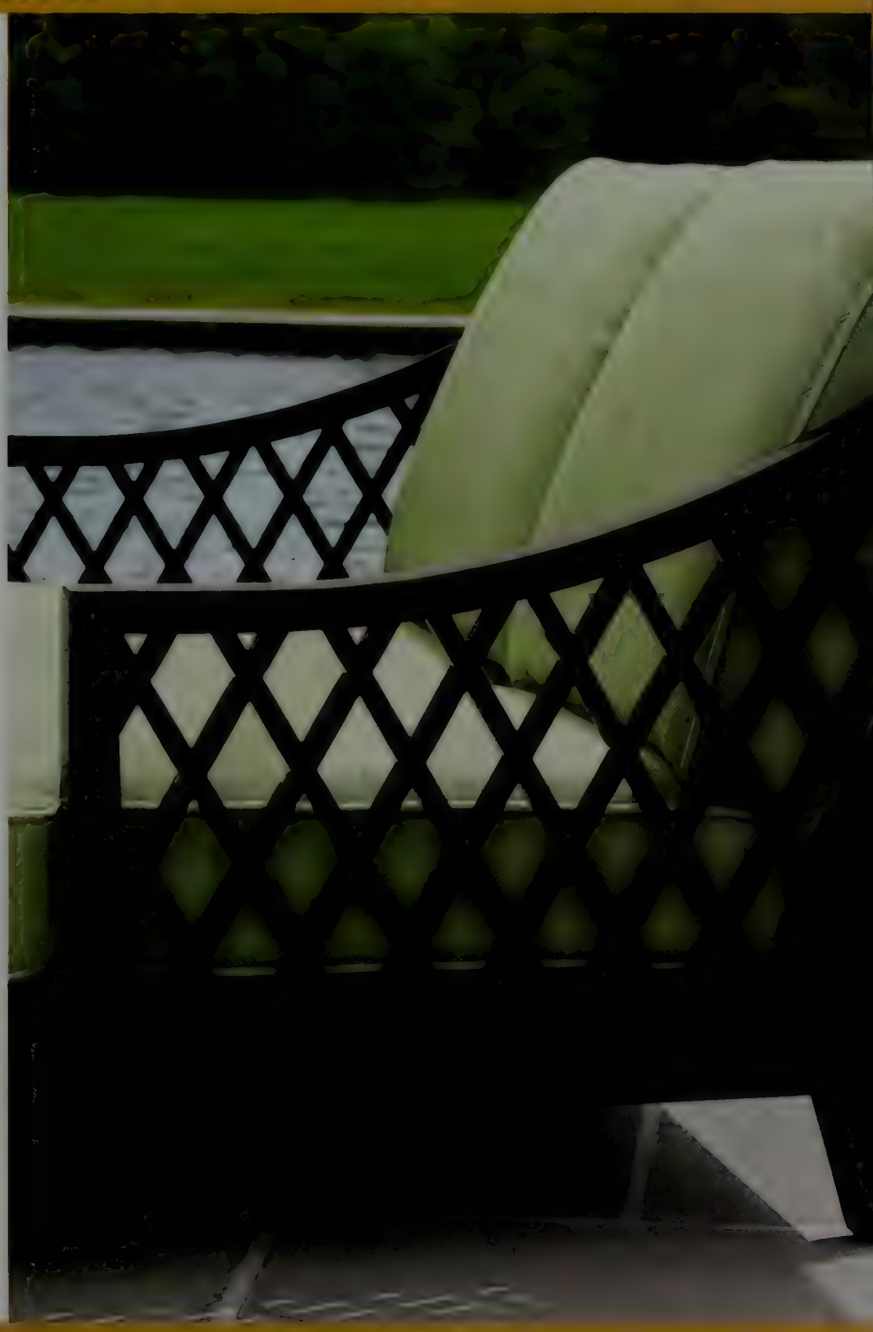
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Suzanne Lovell's clients "wanted a kitchen for entertaining that was casual and part of the rest of the house."



Suzanne Lovell

As Suzanne Lovell sees it, the biggest challenge she faces when designing a kitchen is "tailoring it to the client and what they like to do." For a new, very contemporary Chicago residence, she says, her clients "wanted a kitchen for entertaining that was casual and part of the rest of the house." She began by establishing zones, installing two islands. One, with a sink, allows easy access to the range, oven and Sub-Zero refrigerator. A second has a surface for food and drinks, providing guests and the hosts, who love to cook, with a place to gather.

To integrate the open kitchen with the living area beyond, Lovell used strong, graphic colors and the same clean, horizontal lines—in the form of the rift-cut Brazilian mahogany floor, the Poggenpohl cabinetry and the backsplash's stacked Ann Sacks subway tile—found throughout the house. She tempered the precise geometries with more traditional materials: the flooring, the tiles and the marble on one of the islands. Even her choice of finish for the appliances reflects an impulse against making the room "feel too heavy or severe," she says, since, with wear, stainless steel develops a mellow patina. "I had to do something to bring a little bit of life into it," she recalls. "It's all about adding layers."

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Edward Niles

The aesthetic is moving away from the romantic notion of a kitchen visually dominated by hanging pots and articulated cabinetry to an integration with the spaces it shares," Edward Niles suggests. Such a notion meshed perfectly with the desires of clients who hired him to design a dramatic modern house on a Los Angeles hilltop (see *Architectural Digest*, August 1998). They asked Niles to create a space flooded with natural light and open to the site's city and mountain views. The room was to function as a center of family activity, yet it still needed to have "subtle closures between the kitchen and dining area," says the architect.

A sail-like sycamore wall partially separates the kitchen from the dining room. Niles, who worked with interior designer Audrey Alberts, linked the spaces visually by also paneling the cabinets, the pantries and even the Sub-Zero refrigerator with sycamore. The ample cabinets and pantries hide much of the kitchen equipment. To connect the kitchen itself to the landscape, the main work spaces—an island and a counter with a Thermador cooktop—face an angled wall of floor-to-ceiling windows.

continued on page 7


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Thad Hayes

The designer lobbied hard to preserve the original range and refrigerator; they were restored and are now "working perfectly," Hayes reports.

It was completely gutted and redone," Thad Hayes says of the kitchen isolated at the back of the grand 1938 Palm Beach, Florida, house owned by Leonard and Evelyn Lauder (see *Architectural Digest*, November 2000). Without increasing the room's square footage, Hayes and architect Jeffery W. Smith added an island with a sink and room for seating in a space that Hayes remembers as "almost industrial"—with freestanding appliances and minimal counter space. The pair also designed new cabinets, some created to showcase the clients' whimsical collection of vintage teapots.

Despite the extensive renovation, Hayes and Smith retained much of the kitchen's 1930s spirit. The designer lobbied hard to preserve the original range and refrigerator they were restored and are now "working perfectly," he reports. For the rest of the fixtures and finishes, "I aimed for period," Hayes explains. He hung a pair of circa 193 chrome-and-glass pendant light fixtures ove the island. Backsplashes and some of the countertops are covered in stainless steel, a typical choice for the era. In the end, Hayes says, the renovated kitchen "is very easy to use and relates well to the rest of the house

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Harry Schnaper

Designing the kitchen can be one of the easiest parts of Harry Schnaper's job. "It used to be a place no one went into, but now clients are so savvy, I often don't even shop with them for appliances," he reveals.

For a house in Potomac, Maryland, Schnaper's savvy clients specified a Viking range, hood, oven, warming drawer and microwave and a Sub-Zero refrigerator. They also wanted to transform a room described by Schnaper as "a '70s thing" into something that would match the formality of the Georgian-style house. Working within the space's existing footprint, Schnaper, along with architect Brian Billings, designed French-polished-cherry cabinetry to echo the rich woods of the English and Asian furniture the owners collect. The relatively compact work area is maximized by a central island. (The turned legs on one side lighten an otherwise imposing element.) Two undermounted Elkay sinks—one in the island and another in the counter—further increase the room's functionality. A herringbone brick floor and honed-granite countertops and backsplashes add texture to the kitchen, as do the vintage-inspired light fixtures.

continued on page 7



Jess Jackson, Taylor Peak Estate, Bennett Valley

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Lacina Heitler

Josh Heitler conceived the kitchen in a new residence in Bridgehampton, New York, "as a gathering place and an extension of the adjacent family room and exterior pool area." Since it was open to other living spaces, his clients requested something "quiet and minimalist, more of a room with kitchen stuff" rather than what they called "a stereotypical kitchen." After experimenting with several options, the architect and his clients settled on an antique farm table—illuminated by a pair of pendant lights from Urban Archaeology—instead of an island. Setting the stage for a "furniture-based kitchen," Heitler explains, the table serves as both a dining and work area. In another break with tradition, "upper cabinets were also avoided," he says, "in favor of windows positioned above a concrete counter and a reclaimed-wood shelf." Below, two farmhouse sinks from Waterworks with Ann Sacks faucets flank the stainless-steel Viking appliances, allowing two people to simultaneously prepare food and clean up. A radical rethinking of the standard and, in Heitler's opinion, outdated triangle plan, the layout, he says, reflects the kitchen's new role as the social nexus of the house. □

After experimenting with several options, they settled on an antique table instead of an island.



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Sills Huniford

The generously sized, 300-square-foot room was slotted for the master bedroom; the designers simply flipped the spaces.

Spare in its design but lush in its amenities, a master bath by designers Stephen Sills and James Huniford (see *Architectural Digest*, April 2002) combines the comforts of a living room with the facilities—and luxuries—of a spa. Its focal point, a Japanese-style polished-concrete tub Huniford describes as a veritable "pool aboveground," measures just over six feet across and holds nearly 300 gallons of water. From it, a bather can take in the Manhattan skyline from the floor-to-ceiling windows or roll up the motorized matchstick Japanese shades for more privacy. The generously sized, 300-square-foot room, which also features a high-tech sound system and a separate lounge area with a fireplace, was originally slotted for the master bedroom; the designers simply flipped the spaces. In keeping with the contemporary style of the rest of the apartment, Sills and Huniford chose for its décor clean-lined Modernist furnishings, such as an Eero Saarinen table and a 1960s Lucite chair, and used maple on the floors. "This is one of the grandest baths we've ever done," Huniford says.

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Mark P. Finlay

It's all about natural light," architect Mark P. Finlay says of the master bath he designed in a Southport, Connecticut, residence. The centerpiece—a capacious six-by-nine-foot glass-enclosed shower—acts like a prism, and every other element in the room was selected and placed to maximize its effect. He chose, for example, a subdued palette for the custom Urban Archaeology honed-Calacatta-marble floor and vanity counter and tile shower floor. A partition wall hides the Waterworks sinks, over which hang double-sided Waterworks mirrors. In the shower itself, he positioned Waterworks showerheads and polished-nickel controls so that the vista was uncluttered and fashioned a simple honed-Calacatta marble bench as a relaxing spot to enjoy it. Of course, with such an emphasis on openness, maintaining privacy was a challenge. Finlay found a clever solution: By siting the shower away from the wall, he was able to create a configuration whereby the bather can see out but no one outside can see in. The secluded location of the second-floor bath, which looks out to the yard and Long Island Sound beyond it, also worked in his favor. "This room is a world of its own," he says.

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Hendrix Allardyce

The bath is as important as the living room," remarks designer Thomas Allardyce. "We probably spend more time there than anywhere else in the house. It's where couples talk—or argue—in the morning and evening. It must have a sense of comfort and luxury." For the master bath he and partner Illya Hendrix designed for their own retreat in Kauai, Hawaii (see *Architectural Digest*, September 2004), the goal was to have a space that took advantage of both the verdant setting and the architecture of the "Asian tropical" residence, whose construction, of old-growth redwood, Allardyce calls "a work of art." To harmonize with the warm wood, the designers used a honey-colored limestone on the tub surround, countertops and floor. They kept the original kola-wood vanity and above the sinks suspended mirrors from French bronze chains. Artifacts from the couple's travels—such as the 19th-century Chinese stools and the Japanese bronze temple figure—lend a personal touch. The vintage Kohler teak tub also reflects their personal tastes. Though relatively small, it fits Allardyce's ideal: "You want to be able to get in and have the water up to your chin."

The goal was to have a space that took advantage of both the verdant setting and the architecture.

continued on page 8

Dear Ketel One Drinker
People say you can tell a lot about a person by what they drink. For instance, if you drink Ketel One Citroen it means you like Ketel One Citroen.

The vanities and showers were arranged symmetrically, turning the eye to the tub, the bay window and the lake, and the quiet palette plays on the water view.



Marc Appleton

Conceiving the master bath at Shakespeare Ranch on Lake Tahoe's Nevada shore (see *Architectural Digest*, May 2005) posed a welcome test for architect Marc Appleton. "I enjoy having to get the most out of a small space," he says. In this case, he had a lot to fit into about 110 square feet: two showers, two vanities, two enclosed toilets and, of course, a tub. Fortunately, Appleton says, the location of the house—"literally on the water"—eliminated privacy as a concern, allowing him "to do the classic thing of placing the tub in the bay," he explains. By building the tub out, he was able to give that space back to the rest of the room, leaving room, too, for a round-back chair. "I like baths to be accommodating enough to have furniture so they take on the atmosphere of a real room," says Appleton, who worked with the design firm Babey Moulton Jue & Booth. The vanities and showers were arranged symmetrically, turning the eye to the tub, the bay window and the lake, and the quiet palette, using green-and-white-marble tiles from Waterworks, plays on the water view. "A well-designed bath can be modest in size and still be more successful than a larger one," Appleton says.

continued on page 8


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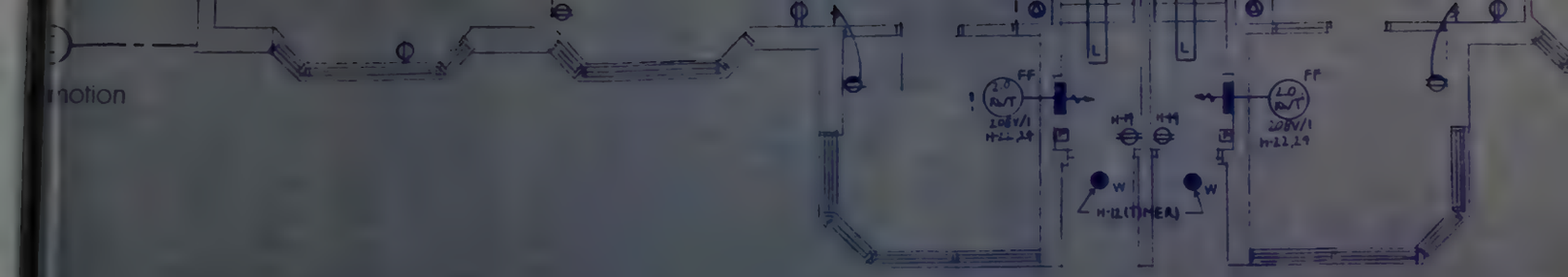
The rustic character is echoed in the weathered-cedar door, the white-oak floors and the bluestone tub surround. Glossier elements serve as a counterpoint.



David Ling

Taking his cue from the restored barn in which it is housed, architect David Ling designed a master bath in Wilton, Connecticut (see *Architectural Digest*, July 2006), that both reflects that traditional vernacular and adds a Modernist twist. "I wanted to have the barn shape and that loftlike ceiling be the dominant feeling," he explains. To help accomplish this, he lowered the walls, "so you can read and appreciate the architecture from wherever you are." The rustic character is echoed in the weathered-cedar door, the white-oak floors and the bluestone tub surround. Ling used glossier elements—a porcelain Kohler tub and sink, a tempered-glass shower partition and custom Formica cabinets—to serve as a counterpoint to the woods and the stone. "I like the contrast between polished metal and rough natural surfaces," he says. Artwork—including a Yasuhisa Kohyama ceramic piece, left, and photographs by the artist resident—lift the space beyond the functional. For Ling, the master bath is the nexus of individual and communal living. "You're sharing it with the person you're intimate with—that's why I like to keep it open to the bedroom and dressing area. But it's also a very private place."

continued on page 8



GEHRY, LIBESKIND, FOSTER, ALSOP.
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Have you seen what is happening in Toronto? An architectural renaissance is underway, transforming the city with a spirit of creativity and innovation. Many of the most prominent names in the world of architecture are working here.

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Nowhere is this phenomenon more evident than in the exquisite expansion of the **Royal Ontario Museum (ROM)**. The ROM's breathtaking $250 million rebirth will transform it into a museum of the first rank. World-renowned architect **Daniel Libeskind** can take credit for this masterpiece. He has designed a series of enormous "crystal" galleries, named the Michael Lee-Chin Crystal. These partially transparent forms will house, among other artifacts, the magnificent dinosaur collection, which will be visible to passersby as they walk along the street.

This is the largest heritage restoration project in Canadian history. All of which creates a home for one of the foremost collections of world culture and natural history. Heritage galleries display artifacts of Canada's First Peoples, China, Japan and Korea, alongside dinosaurs and biodiversity.

As well, the new Crystal Five Restaurant can be found within this expansion, perched five storeys above Philosopher's Walk and the ROM's heritage wing.



Aerial nighttime view of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. Image: Millet Hare. © ROM 2005. All rights reserved.

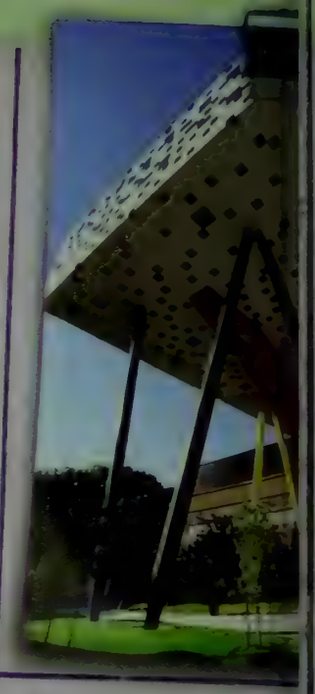
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From concept sketch to breathtaking reality. Note how true the building is to the original vision.

Daytime view looking west of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. Image: Miller Hare, © ROM 2005. All rights reserved.Image. Studio Daniel Libeskind © 2005 All rights reserved.



Ontario College of Art & Design (OCAD) Image: Ontario Tourism Toronto

"Courageous, bold and just a little insane" were some of the comments that came from the prestigious Royal Institute of British Architects. Designed by acclaimed British architect Will Alsop, this addition to the **Ontario College of Art & Design (OCAD)** has quickly become one of the most exhilarating architectural landmarks in Toronto. OCAD is Canada's largest university of art and design, specializing in creativity and innovation. How appropriate, indeed.

Over at the **Art Gallery of Ontario**, the building will soon be a work of art itself. Architect **Frank Gehry** was given a daunting task: to transform the Art Gallery of Ontario while maintaining the identity of its various layers of early 19th and 20th Century architecture. The result can only be described as astonishing. Gehry, who grew up mere blocks from the gallery, designed a sweeping glass and timber structure that stretches the full length of the block. This "windshield" design defines a more intimate arcade for pedestrians at street level.

Gehry has created a space where Henry Moore's sculptures feel right at home.

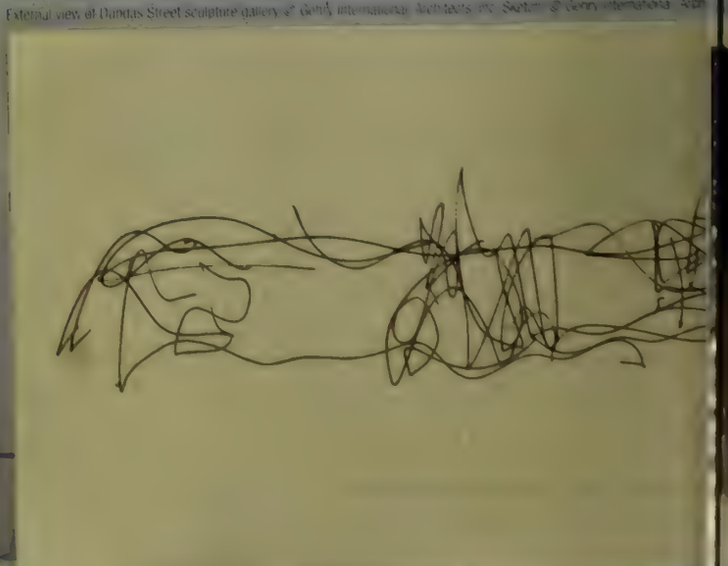
Meanwhile, just across the street, you'll find the city's newest jewel. The **Gardiner Museum** is one of the world's finest institutions devoted to ceramic art. Designed by the award-winning architects at **Kuwabara Payne McKenna Blumberg**, they've crowned the museum with a stunning third-floor pavilion and an open-concept space for the museum's unique collection. You can view more than 2,900 pieces, ranging from Ancient Americas pottery to rare 18th-century European porcelain to modern ceramic masterpieces.

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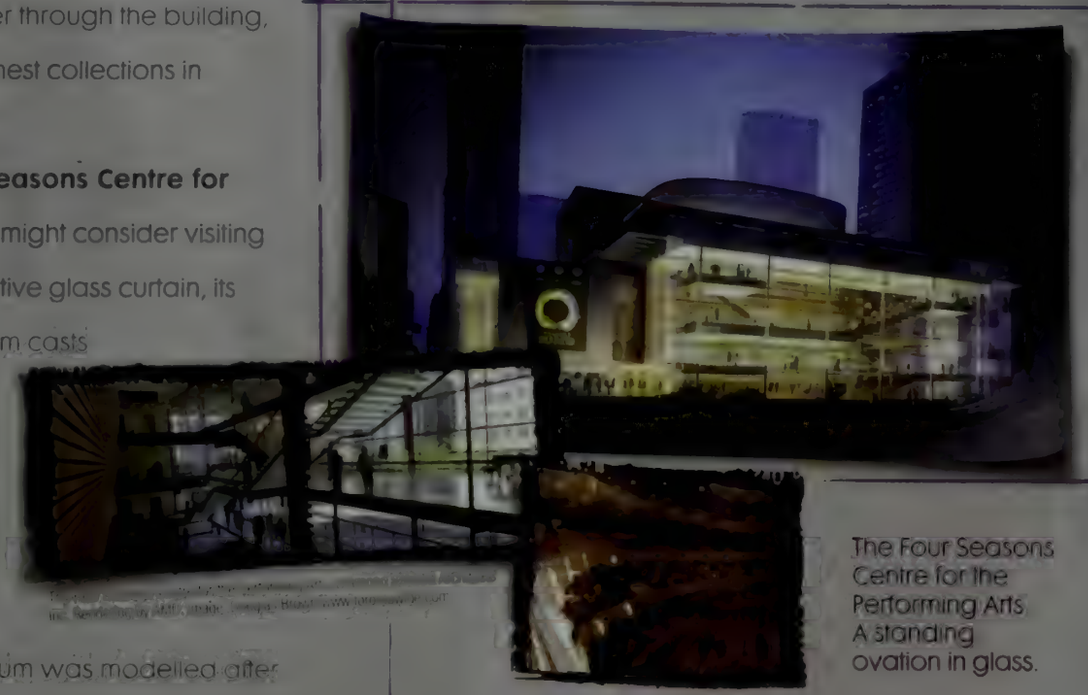


Exterior view of Dundas Street sculpture gallery © Gehry International Architects Inc. Section © Gehry International Architects

While you're here, don't miss the masterpieces inside. You'll find renowned artists such as Rembrandt, Renoir, Picasso and Matisse. Did we mention the world's largest collection of Henry Moore sculptures? As you wander through the building, you'll witness one of the finest collections in North America.

As for the new **Four Seasons Centre for the Performing Arts**, one might consider visiting at night. Through an innovative glass curtain, its transparent five-storey atrium casts a heavenly glow over pedestrians below. Designed by celebrated Toronto architect **Jack Diamond**, the Centre's horseshoe-shaped auditorium was modelled after European opera houses. As for acoustics, they rival any other performance hall in the world. To fully comprehend, take in a performance. The centre is home to both our Canadian Opera Company and the National Ballet of Canada.

Yet another new gem is the traffic-stopping **Leslie Dan Pharmacy Building**. Designed by acclaimed architect **Sir Norman Foster**, it features two giant pods suspended in mid-air. One pod houses a lecture theatre and reading room. In the other you'll find a classroom and a faculty lounge. The building provides the University of Toronto with state-of-the-art facilities for pharmacy teaching and research.



The Four Seasons Centre for the Performing Arts. A standing ovation in glass.

Toronto's creative renaissance is well underway. Little wonder, then, that world leading architects, not to mention artists, entrepreneurs and travelers are checking out the city. It also makes Toronto a perfect choice for the "Architecture Days" series. But don't take our word for it. We invite you to experience this energetic rebirth for yourself. To make the most of your Toronto experience, visit torontotourism.com, or speak with one of our travel experts at 1-800-205-7638.



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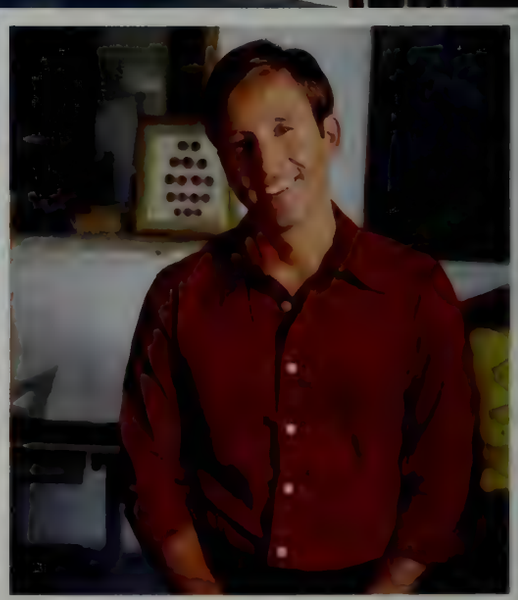
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Thomas Britt

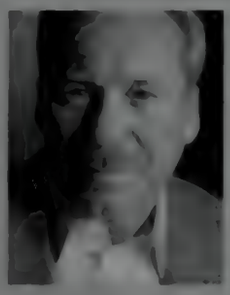
From the moment one enters the library of a Neoclassical-style Long Island, New York, summer house by Thomas Britt, the designer's emphasis on scale (or rather, the skillful manipulation of it) is front and center—the space's defining characteristic (see *Architectural Digest*, March 1998). The ceiling of the long and narrow room reaches double height, but the spiral stairs and the primary furnishings—Britt-designed low-slung sofas, six even lower Louis XV–style armchairs and a Burmese low table that hovers barely a foot from the plank floor—suggest a vastly more voluminous space. "Here, as in most of what I do, scale was immensely significant to the overall concept," Britt says. The aesthetic, flavored with 18th- and 19th-century pieces that he zeroed in on during excursions around the world, is a decidedly architectural one: Set off in white and playing against brilliant yellow walls, elegant millwork traces the lines of the catwalk and the fireplace. "French doors connect it to a courtyard," says Britt. "It's a room for more than just books."

continued on page 98

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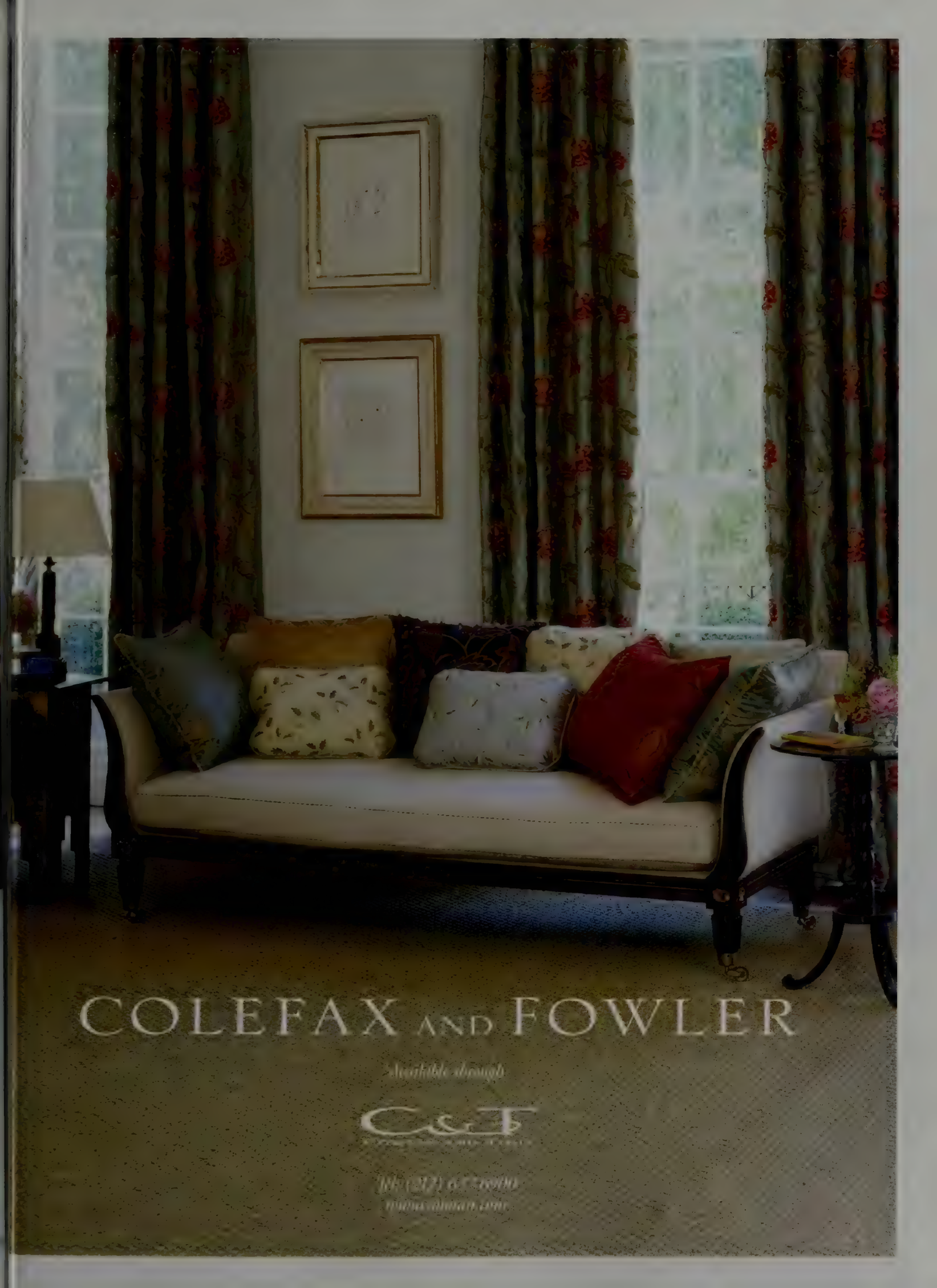
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Georges Geffroy

In the library that designer and prominent postwar-Paris society figure Georges Geffroy created in 1948 for Baron Alexis de Redé in the Hôtel Lambert, the legendary destination built circa 1640 in the heart of Paris (see *Architectural Digest*, January 2000), dozens of well-polished leather-bound books occupy the shelves in a meticulously arranged order. Whether or not they were selected for purposes of reading is a matter that some might suggest is debatable. What's certain about the books, however, is that in the hands of Geffroy, a designer who was known for never accepting more than one job at a time, each volume becomes a prop in an extravagantly detailed stage set. The scene may not be entirely authentic (the faux–lapis lazuli columns are made of stucco, for example), and why should it have to be? It bursts with dramatic effect, which is just what its designer intended. The library's furnishings further the air of drama and include a Directoire tub chair and a pair of early–Louis XIV silver-leafed, velvet-covered armchairs. Geffroy began his professional life as a fashion designer, a fact that helps to explain his thrilling uses of color in the room.

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In true Hail fashion, the room is a very personal expression, one built on an erudite assemblage of antiques.

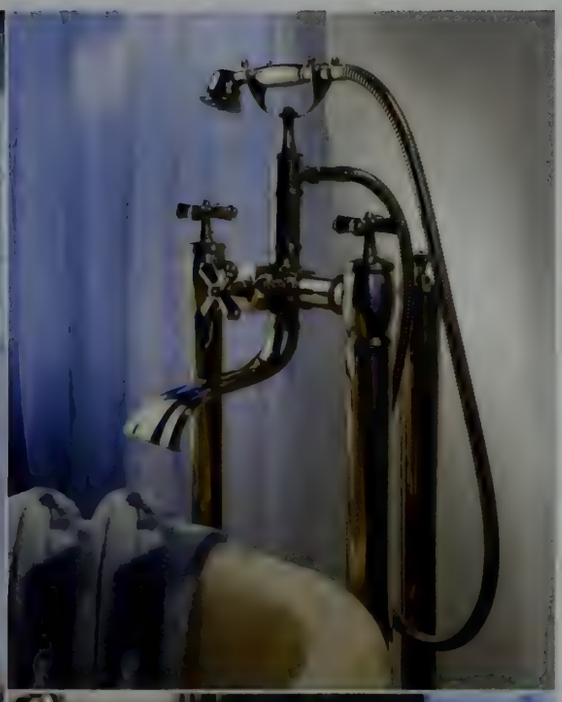


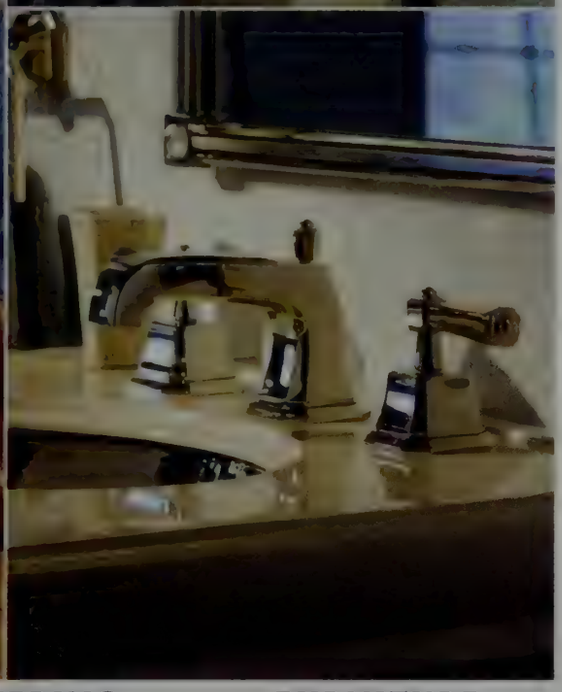
Anthony Hail

When the late Anthony Hail and his partner, Charles Posey, downsized to an apartment in San Francisco in the late 1990s (see *Architectural Digest*, September 1998), Hail was by then semiretired, and he had begun to devote much of his newfound free time to reading. Thus, the space that might have served only as a living room also became the library for the pair. In true Hail fashion, the room is a very personal expression, one built on an erudite assemblage of antiques. At the desk is a Louis XV fauteuil with tan leather. The two gray-silk-velvet-covered chairs are Louis XV and are signed by Sené. A pair of 18th-century Swedish Neoclassical side chairs are not far from an amboyna clock, also Swedish, that dates to the early 19th century. "I try to arrange things by country," Hail said, "so that they have something to do with each other." Perhaps the room's biggest surprise, however, is his choice of equipment for accessing the upper reaches of his vast book collection. Instead of the more traditional sliding ladder, propped against the built-in bookcases is a wood painter's ladder—a richly patinated example from the 19th century, no less.

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Jacques Grange

"I wanted to give it a sense of the past, a certain charm and poetry. I wanted the house to live, to have the soul of a family," Jacques Grange said of his restoration of a client's 1920 Tudoresque house in the Normandy, France, countryside (see *Architectural Digest*, December 1998). Among his many contributions to the residence is a classic space for books, a design treatment that, quite expectedly, includes an array of beautiful antiques but, in a less likely move, lets its storage component take center stage. Using glass and reclaimed 19th-century French chestnut doors, Grange designed jewel box–like built-in shelving for showcasing the family's many tomes. With their elegantly slender cross bracing, the units have an architectural look that engages the eye. Moreover, the old chestnut contributes warmth, making the room inviting for both reading and conversation. With this in mind, Grange placed at the room's center a long 19th-century Anglo-Indian library table. At the table's head he situated a Napoleon III canapé. And at its sides he arranged 19th- and 20th-century upholstered armchairs. The space, Grange observed, "doesn't look 'made yesterday.'"

The old chestnut of the bookcases contributes warmth, making the room inviting for both reading and conversation.

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The bookshelves assume the defining Gothic feature, the pointed arch, the look of which first found popularity because of its suggestion of pointing to heaven.



Horace Walpole

English writer Horace Walpole's fantastical Strawberry Hill, a castle constructed in the outer London village of Twickenham in 1748 and worked on until Walpole's death, in 1797, sparked the Gothic Revival movement and is a model of historic preservation today (see *Architectural Digest*, June 1981). To conceive it, Walpole mined various books on medieval architecture, and a series of architects, among them Robert Adam, were brought on throughout the years to interpret the details he'd determined to use. Its design also inspired the first Gothic novel, Walpole's *The Castle of Otranto*. That work, like the others in Walpole's collection—nearly 8,000 volumes in all—would have ended up in Strawberry Hill's fittingly spectacular library. The bookshelves, which run the perimeter of the room, are the main attraction. Made of wood, they assume the defining Gothic feature, the pointed arch, the look of which first found popularity because of its suggestion of pointing to heaven. "It could have been awful," interior designer Mariette Himes Gomez said of Strawberry Hill. "It's the epitome of excess. But it's so pure."

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Thierry W. Despont

This is one room I know I'm going to be proud of all my life," Thierry W. Despont said of the library he created in a Georgian Revival house, also of his making, in Toronto, Canada (see *Architectural Digest*, April 1988). The library's baronial design, a riff on the domed hall of Palladio's Villa Capra, known as La Rotonda, near Vicenza, Italy, soars to a height of 26 feet and has a diameter of 22 feet. Unlike some libraries, it was, in fact, conceived with certain practical requirements in mind. "He has a large collection of books on history," Despont said of the client, "and the books are read." Built-in bookcases constructed of oak skirt the walls of the bilevel space. On the room's lower level, interior designer Vincent Fourcade introduced furnishings that encourage one to stretch out amid the room's beautiful proportions. A plump sofa, like a pair of armchairs flanking it, has a Brunschwig & Fils slipcover fabric. On the windows, Fourcade used a damask and a moiré, both from Scalamandré, and on the floors, richly colored Oriental carpets from Stark. The second-floor gallery, about 12 feet up, is accessed by a secret stairway hidden in one of the bookcases. □



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Mark Hampton

It's one of my all-time favorite rooms," designer Alexa Hampton says of the living room that her father, decorator Mark Hampton, designed for the family's Southampton, New York, cottage (see *Architectural Digest*, September 1996). With walls painted a rich shade of brown that offsets the Georgian-inspired details (such as the white bookcase that the designer adapted from a William Kent design), the room features an arrestingly simple mix of styles and periods, such as architectural prints, comfortable pieces slipcovered in a white-striped fabric from Kravet and a sisal carpet from Stark. "It taught me how incredibly powerful silhouette can be," she continues. "It's so gutsy to have a chunky white piece like that bookcase; there's almost a modernist sensibility to it." Of the dark walls, Mark Hampton noted that they "make a big room seem bigger." The space was cool in summer, a dramatic backdrop for summer flowers. "In the winter," he explained, "we remove the white slipcovers and the living room returns to chintz. We wanted things cozy," he added, "not stylized."

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Valerian Rybar & Jean-François Daigre

On the rue du Bac at the heart of Paris, designers Valerian Rybar and Jean-François Daigre collaborated on Daigre's own town house, set in a Louis XVI pavilion (see *Architectural Digest*, October 1989). As much set designers as decorators (they were known for orchestrating elaborate balls and parties), Rybar and Daigre gutted the interior and transformed the spaces, creating an intimate 17th-century-inspired dining room and a bedroom that evoked a Roman war tent. But it was the opulent salon that was most spectacular. "The curved mirrors stop the reflections at the four corners of the room by concentrating all the lines in a columnlike architectural structure," said Daigre. Frequently the site of elegant gatherings when he was in town, the salon was mirrored from the ceiling down to the baseboards, the better to reflect such objects as an early–imperial Roman bust, a Régence giltwood mirror and a Louis XV marble fireplace. Rybar and Daigre designed poufs covered in a gray satin hand-painted to resemble malachite and covered the giltwood Louis XV chairs in supple glove leather. "The mirrored salon," remarked Daigre, "is my fantasy."

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"If you show me a beautiful chair, I'll appreciate the aesthetics first," said Arnold. "If it doesn't sit well, it's not good-looking anymore."



Val Arnold

Aesthetics and formality are important, but they do exact their price," designer Val Arnold observed. "Take Versailles—it wasn't for living, it was for display." But, he added, "real simplicity can be equally demanding. In the traditional Japanese house, where each object is ritualized, life is absolutely formal. Simplicity does not necessarily equal casual space." In the master bedroom of his home in Hollywood (see *Architectural Digest*, October 1985), a 1920s hillside residence once owned by Errol Flynn, Arnold emphasized glamour as well as comfort, with plaid fabrics, dark green walls and white accents, including a vase and a sconce from Donghia. "Comfort to my mind is as much visually as physically determined," he said. "If you show me a beautiful chair, I'll appreciate the aesthetics first—then I'll sit down in it. If it doesn't sit well, it's not good-looking anymore." The former Stephan Valentino Anastasoff, who once worked as a dance instructor for Arthur Murray, lived in San Francisco for some 20 years before relocating to Los Angeles. "Everything I've absorbed from my past and learned from my present works best for me in this house," he said.

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Angelo Donghia

Angelo Donghia was renowned for his attention to detail. Set designer turned director Joel Schumacher remembered him as "a relentless perfectionist who, every Christmas, made me redo the lights on his Christmas tree four or five times." At his Lake Hill Farm in western Connecticut (see *Architectural Digest*, April 1986), that drive and determination took a new turn. Donghia tore down the Tudor-style residence on the 42-acre site and started anew, creating a comfortable country house where his trademark contemporary pieces were paired with antiques. The guest sitting room typified the feel of the house: large-scale upholstered furnishings and hand-dyed wallcoverings from Donghia, washed-pine moldings and doorframes and such details as a pedestal table from Newel Art Galleries carved in the form of a bear. "I've always had the sensitivity to beauty, even as a little boy in Vanderbilt, Pennsylvania—a tiny factory town," Donghia said. Remarked his longtime associate Ann Sonet, "Angelo's approach to life and work was utterly fearless. He was endlessly experimenting in his homes—he used them as a kind of design laboratory."

Donghia tore down the residence on the site and started anew. "He was endlessly experimenting in his homes."

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"I wanted to live next to the mountains," said Chase. "My new house had to be ordered, planned and close to the austerity of the landscape."



Steve Chase

In creating a home for himself in Rancho Mirage, California (see *Architectural Digest*, August 1984), Steve Chase selected textures that could have been lifted directly from their desert surroundings. Echoes of Luis Barragán and Frank Lloyd Wright are evident throughout the house, on which Chase worked with architects Richard Holden and William Carl Johnson. "I wanted to live next to the mountains and near the desert I have hiked in for the past 20 years," he explained. "My new house had to be ordered, planned and close to the austerity of the landscape." In emphasizing open space, Chase built a "house without compromises," he said. "If I'm by myself, I can experience all of the house, visually. I don't have to look at a lot of doors." From the redwood-strip ceiling to the stuccoed walls and aggregate floors, the living room is a play of earth tones. A metal sculpture by Michael Todd rests atop the onyx table, and paintings by, from left, Ronald Davis and Laddie John Dill hang on the walls. "I think it's important to substantiate your design," Chase said. "I don't like to do things that are just for looks. If a room is gorgeous but not comfortable, I consider it a failure."

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"The concept of combining styles is similar to acquiring friends," said Alaton. "It's nice to have young friends and old friends, each unique."



Kalef Alaton

Although I am far from being a minimalist, I have found that less is better," Kalef Alaton once observed. And in the guest room of the duplex apartment he designed in Manhattan for himself and his staff (see *Architectural Digest*, May 1986), he proved that less is not only better, it can be downright captivating. Alaton's distinctively understated elegance, marked here by a pale silk upholstery fabric from J. Robert Scott, creates a haven in the middle of the city. Recalls designer Marjorie Shushan, who worked with Alaton on the apartment and lived there as well, "Kalef's work was sheer magic. Beautiful, luxurious and livable, the bedroom says it all. It was like a wonderful, quiet, secluded cocoon." Alaton once said that he was inspired by everything in his environment. "I might combine an old piece with something very modern, but I won't know how it will look until the pieces are placed together," noted the designer. "The concept of combining styles is similar to acquiring friends," he added. "It's nice to have young friends and old friends, each unique. In the same way, I can design on both sides of the spectrum and achieve a satisfactory result." □


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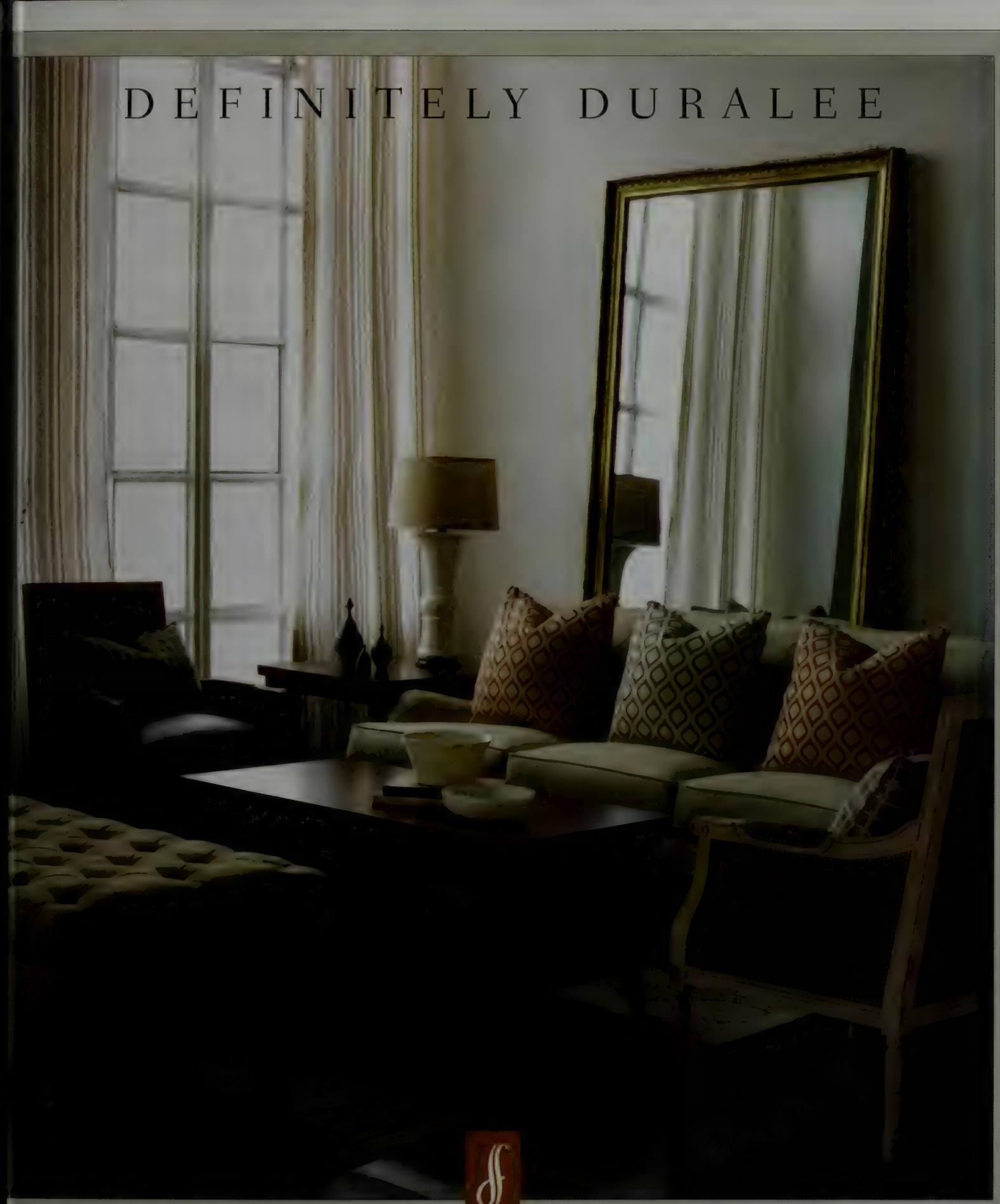
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Furniture as High Art

At Design Miami 2006, the Talk of the Town Is the New Status of Modern-Era Pieces

By Joseph Giovannini







Architectural Digest **held a series of discussions in Miami on art furniture. Participants included Joseph Giovannini (above) and Lee F. Mindel (right).** FAR RIGHT: **A Marc Newson chair.**

FOR THE PAST FIVE YEARS Art Basel in Miami Beach has hosted an annual stampede of A-list gallerists and collectors from five continents. So many Picassos and Klees and Hofmanns and Twomblys and Kleins, all under the same big tent. Starting just two years ago, Design Miami grafted itself to this mother of all American art fairs, and the new, charismatic "art furniture" fair has helped alter the way vintage Modern and contemporary furniture is now being understood and sold. Not least, the fair has also influenced the way designers design. "Interiors are no longer decorated, they're curated," says Lee F. Mindel, a New York architect who advises his clients on art furniture, often acting as their agent at auctions.

This year, Mindel and I spoke at the art fair with Paige Rense, editor-in-chief of *Architectural Digest*, wondering out loud whether vintage Modern furniture has become the new collectible of the art world.

The short answer is yes. Just gliding through the four floors of the Moore Building, the main center of the fair, located in Miami's Design District, was like strolling through the Museum of Modern Art's design collection. Modern and contemporary pieces by figures who included Le Corbusier and Oscar Niemeyer, Ron Arad and Marc Newson (the Australian was honored at the fair as the designer of the year), were displayed as art, and they stood the visual test; the best vintage pieces brought power to space.

For the long answer, we did a little investigative reporting and spoke to dealers whose galleries and businesses specialize in vintage design. "The furniture is being marketed as art, not antiques, so it's on topic with the way the contemporary art world works," says Richard Wright, who runs the eponymous Wright, the Chicago auction house. "These galleries were invited here because of the level of their connoisseurship, which we haven't seen in any other fairs. Each gallery is vetted and curated, and everyone has a unique take on the business. You get the mojo from the art market over to the design world, and

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RIGHT: *Spiral Staircase*, a circa 1962 piece from France, was exhibited by Antik. FAR RIGHT: Also at Design Miami, R Gallery showed a 1970 Verner Panton chandelier.

BELOW FAR RIGHT: The gallery Sebastian + Barquet introduced Design Miami visitors to Italian designer Max Ingrand's eloquent circa 1966 stainless-steel desk.

Reconceiving furniture as art and investment may be a secret that is now out, but many bullish gallerists feel there is much room for price expansion.

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there's a real convergence."

Almost all of the gallerists concurred, even those who did not show in Miami: In the very short life of Design Miami, the art fair model, as applied to vintage Modern and contemporary furniture, has quickly established a new paradigm for buying furniture, at least at the elitist end of the market. The idea is not to match sofas and armchairs but to find the right match for the art. Art collectors looking for rarity, signature, provenance and value spilled over into the furniture fair, and there has been a ripple effect during the year afterwards.

"This year we were invited to represent the best of Brazilian designers," says Carlos Junqueira, of Espasso, a furniture gallery based in New York. "And we sold the pieces as art rather than furniture. It's very different from having somebody buy a dining table and chair in a furniture store. We have pieces here that you can use in a traditional house, but once you put them in a certain, more rarefied environment, they're like pieces of art. What collectors are putting in their houses is more conceptual."

"The whole idea of decorating has become eclectic," explains Evan Snyderman, a co-owner of R Gallery, in Manhattan. "It's the mix, the best of whatever you have, that '40s Jean Prouvé desk next to a chaise by Ron Arad—something 50 years old next to something new. The pure mid-20th-century interior is not so interesting to people anymore."

The shift has been building over more than a decade. Murray Moss, the New York design impresario, curated objects for sale in vitrines under cones of light at his temporary street-front quarters in Miami. The objects seemed like Museum of Modern Art exhibits, usable but untouchable. Other forces include high-profile design exhibitions, which have proliferated, and even antique furniture fairs, which have opened to Modernism. Until recently, the Biennale in Paris seldom sold 20th-century work; but from the point of view of today, those objects seem old and collectible.

But perhaps the strongest catalyst driving the trend is the auction house. Christie's this year did $116 million in sales of 20th-century decorative arts, with Sotheby's next. Wright in Chicago ran third, at about $5 million for the year. "It's not the traditional furniture fair, and it's a huge table away from the antiques dealer world," says Wright.

And then suddenly in 2005, as if out of nowhere, an articulate, spinelike table by the postwar Italian designer Carlo Mollino sold at Christie's for $3.8 million. Bells went off, signaling a new kind of market ripe for development. The sale broke a threshold.

Thanks largely to the auction houses and public access to their sales figures, what seemed a scattered, anecdotal phenomenon was finally accountable to a financial baseline, and Artnet started posting prices for vintage Modern and contemporary sales. Its Web site now advertises, "New: 20th century design now included in the Price Database. From Tiffany lamps to Ponti chairs and Newson lounges, Artnet has expanded the largest fully-illustrated arts database to include modern and contemporary design."

But the reasons for the ex-

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panding marketplace for art furniture are not just financial. "The growing conversation about the blur between art and design that has been on people's minds for several years at last found an outlet in Design Miami," says Snyderman. "You have the top galleries in the world, all handpicked dealers, pushing the envelope in different ways, beyond the standard midcentury gallery, to a different level of collector."

"Furniture is usually considered part of the decorative arts, but the blurring of the line between the disciplines of art and design opens furniture to the art category," explains Mindel.

Buyers themselves, particularly those who have worked with architects and designers on their homes, have become more sophisticated. "Ten years ago people would see a Prouvé door or a Charlotte Perriand table tagged at $200,000, and they'd look at you as if to say, 'What is this?'" says Alberto Aquilino, of the New York gallery DeLorenzo 1950. "Now people coming in know what it is. They've been at auctions. Prices have gone up. It used to be a very specific collector, but the audience has gotten larger and larger."

Investors who have been attracted to art for its recent increases in value are also gravitating to the profit potential of art furniture, with the dividend that they can live with the furniture as it appreciates. "Some are realizing that the price point of a major contemporary work can be a fraction of a major piece of art," says Snyderman, "even though the prices of design have increased two, three, four times, following in the steps of the art world. Collectors are even buying more than their houses can accommodate, putting the surplus furniture in storage and warehouses, like art."

"It used to be that some collectors would come in and love something, and they'd pay for it a little at a time," says Aquilino. "The clientele has changed. Now there are financiers and stockbrokers. People in the arts were the collectors, but now it's a much broader scope of collectors, and they consider it an investment." And, gallerists note, if they have the millions on the wall, they want a $100,000 dining table.



LEFT: The Moore Building was center stage for Design Miami's exhibitions. A stretched textile abstraction, by architect Zaha Hadid, cuts across the space.

Reconceiving furniture as art and investment may be a secret that is now out, but many bullish gallerists feel there is much room for price expansion and that the phenomenon has a future. "A major piece by Gio Ponti now going for $50,000 could easily be worth $250,000 in a few years," says Snyderman. "A lot of pieces are coming out for the first time."

"Who would have guessed a few years ago that a Nakashima dining table would bring a million dollars?" says Kim Hostler, co-owner of Antik, a New York design gallery.

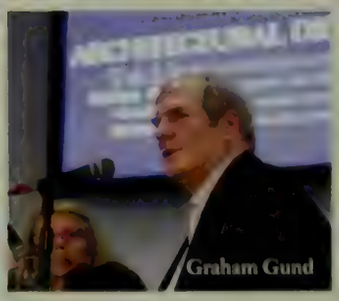
Now the search is on for the next Carlo Mollino. □



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Miami Beach Talks

For the last two Decembers, more than a dozen design galleries have joined forces for a long weekend to stage Design Miami. The furniture and decorative arts fair, featuring vintage Modern and contemporary works, runs concurrently with America's premier art fair, Art Basel Miami Beach. In a spectacle of synergy, each market has invigorated the other.

This year Paige Rense, editor-in-chief of *Architectural Digest*, hosted a series of roundtable chats that zipped together the two separate but related events, matching art and design and clarifying the convergence of the two worlds. Each afternoon for four days, two architecture figures joined her as panelists to discuss the complex, growing and often intimate relationship between the two disciplines and their markets. □

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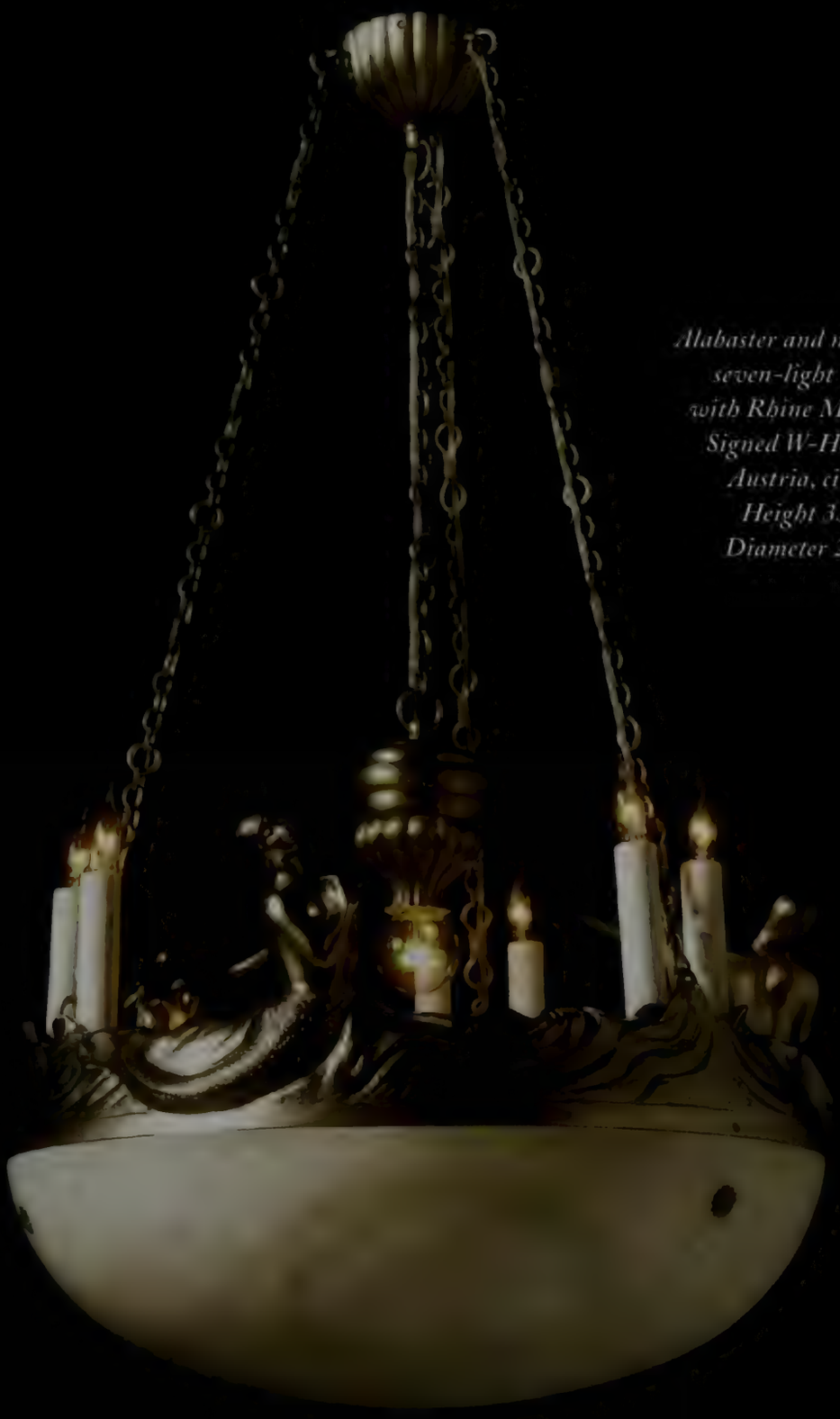
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Architectural Digest's Editors Present Designers' Sources



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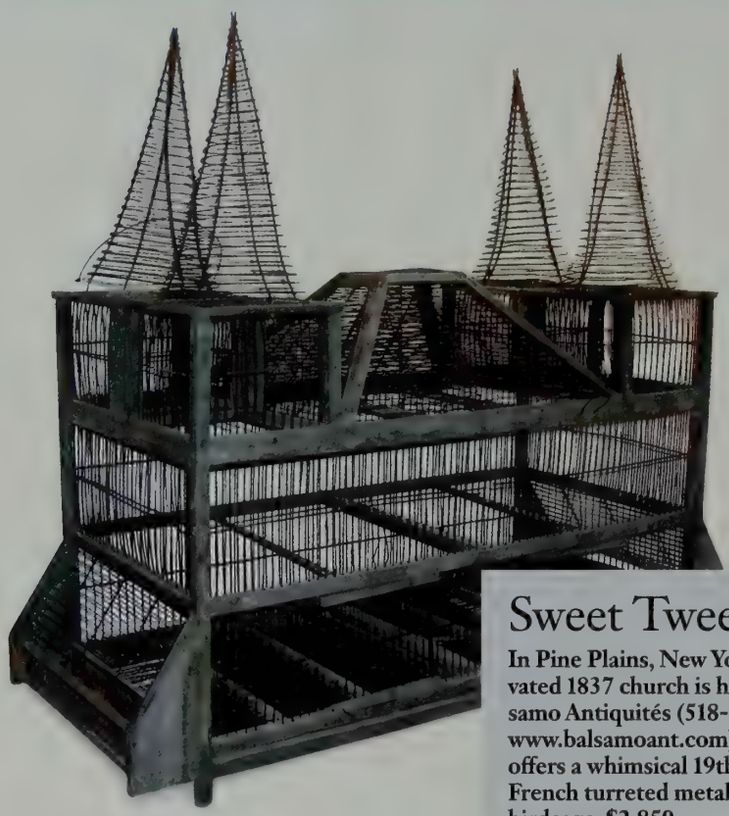


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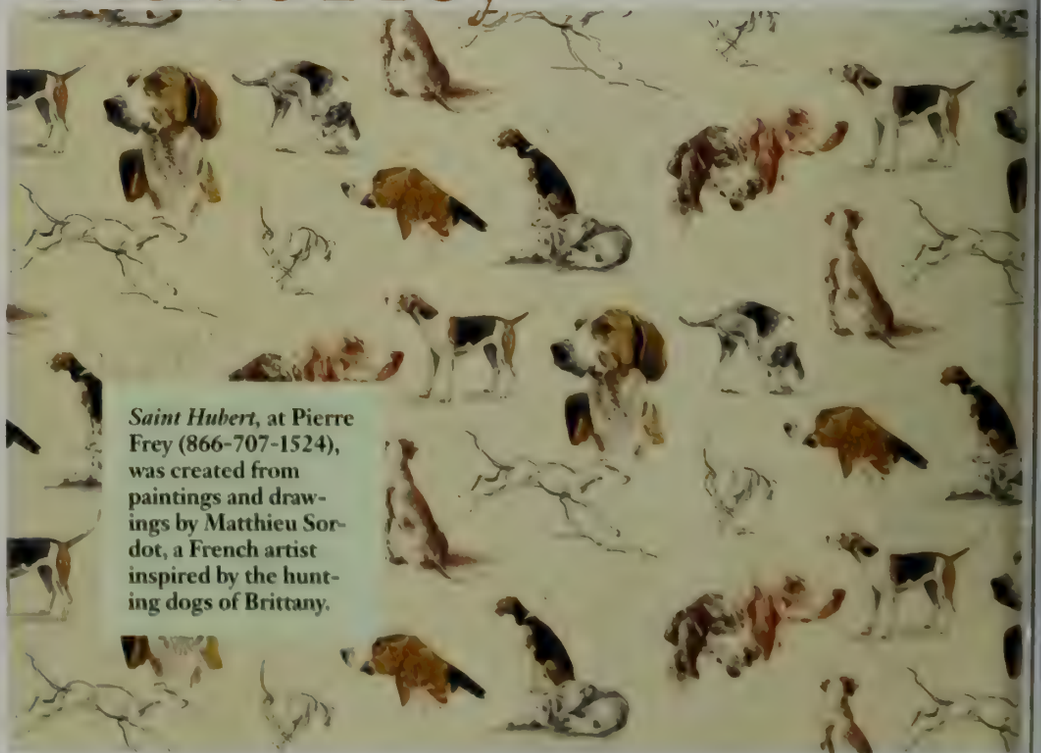
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***Sumatra*, a tree of life design in the Plein Soleil collection at Clarence House (www.clarencehouse.com), is based on an 18th-century print. It comes in multicolor and neutral.**



Box Seat

Mark McDonald Ltd. (518-828-6320; www.markmcdonald.biz) shows a surprisingly sturdy barstool made from layers of corrugated cardboard, $6,500, from Frank Gehry's Easy Edges collection, designed between 1969 and 1973.



Tick-Tock

An 18th-century scarlet tall case clock with chinoiserie scenes of figures in a garden, $18,900, made by London clockmaker James Smith, is at Heather & Company Inc. (415-551-0011; www.heatherandcompanyantiques.com).

continued on page 146



Paul Ferrante

los angeles

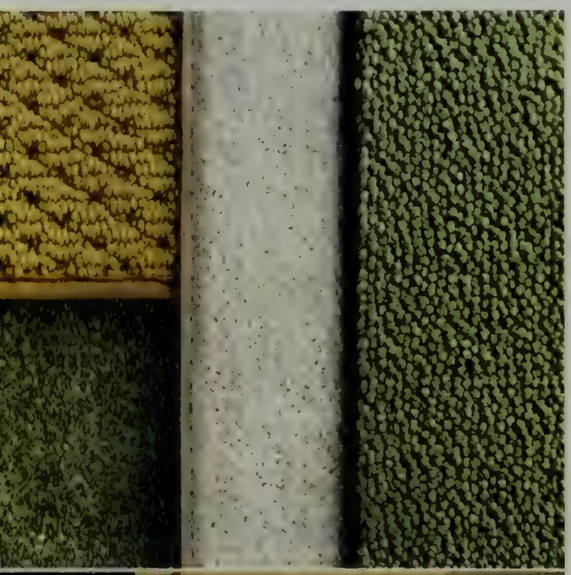
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A delightful Art Déco card table, $2,100, illustrating San Francisco landmarks, was designed for the 1939 Golden Gate Fair, which celebrated the completion of the world's two largest suspension bridges, the Golden Gate and the Bay Bridge. The Samson-marked table was designed by Shwayder Brothers, which later became the Samsonite luggage company, and is available at **Sarlo Wick** in San Francisco.

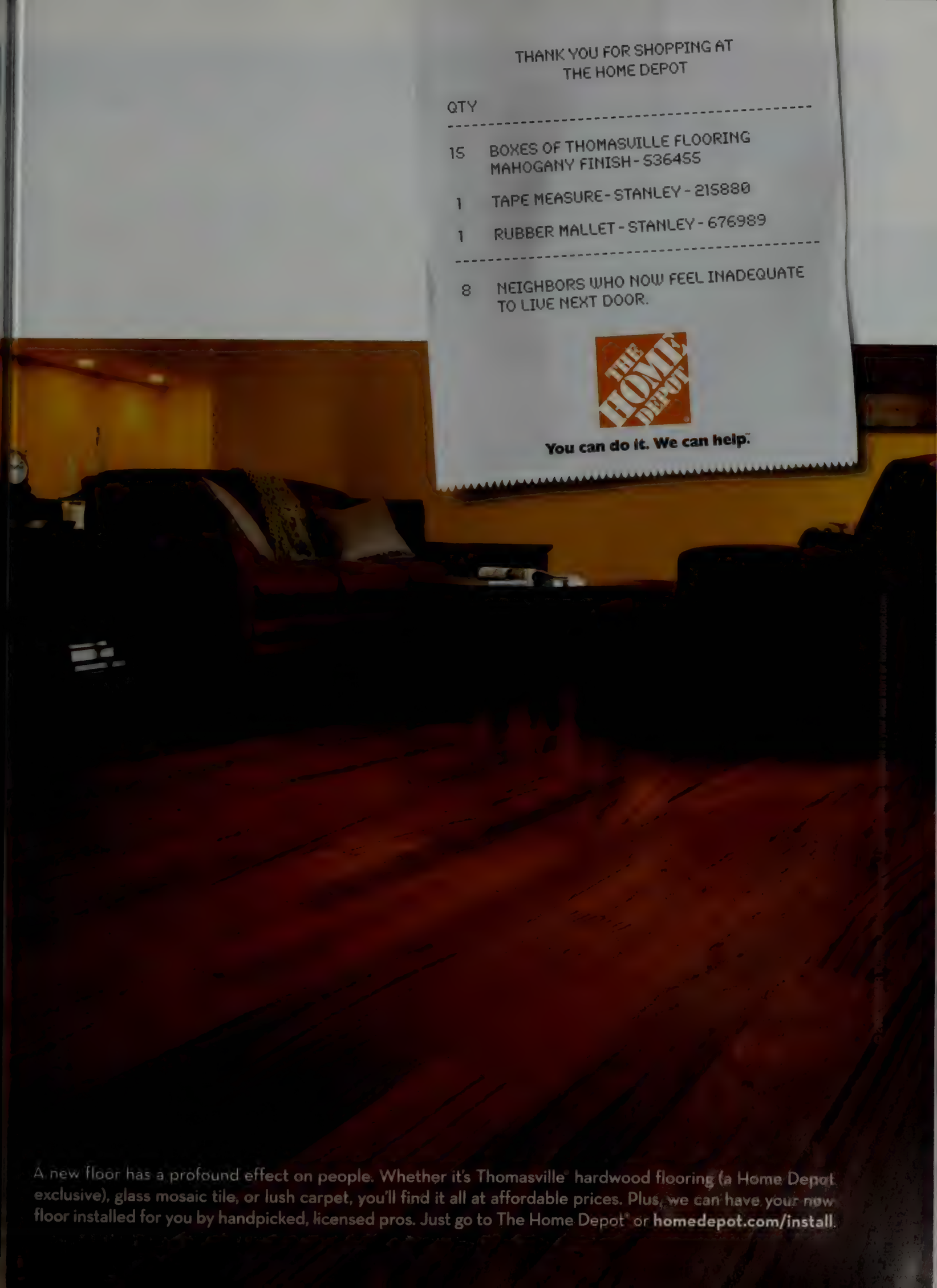
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Word's Worth

At William Word Fine Antiques (404-233-6890; www.williamwordantiques.com) in Atlanta, a handsome circa 1840 German commode, $8,885, of inlaid fruitwood and walnut is featured.



continued on page 143


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Some Samovar

A brass-plated samovar designed by Josef Hoffmann for the Wiener Werkstätte in about 1910 is marked and has appeared in several books about the association. It is $22,000 at Rita Bucheit, Ltd. (312-527-4080).



Iron Feast

Pamela Lerner Antiques (631-776-2183; www.pamelalernerantiques.com) shows a pair of 1930s Italian cast- and wrought iron curule-style chairs, $2,350. The twisted cast-brass arms have lion-head finials.

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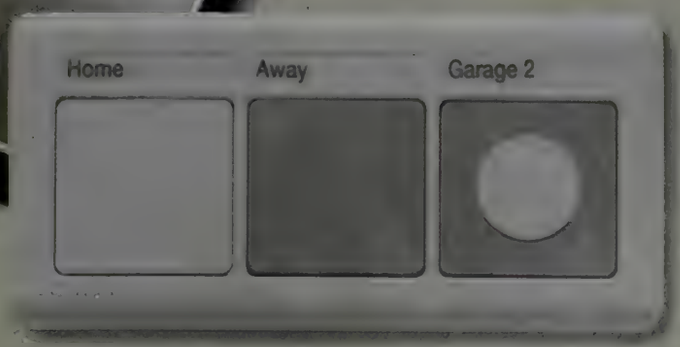


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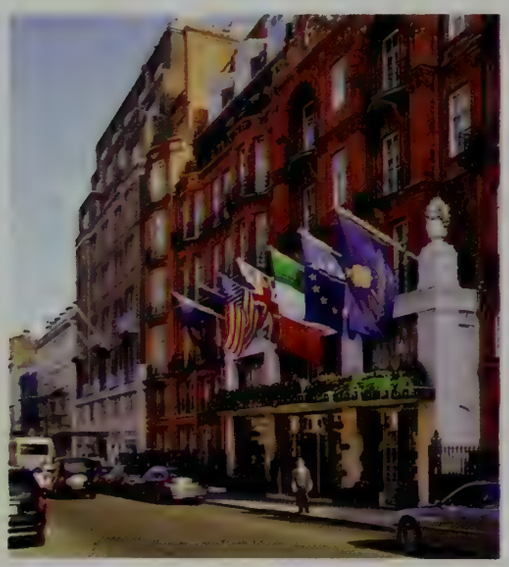
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Claridge's

In London, Two Historic Suites Are Reinterpreted with a Contemporary Flair

Interior Design by Linley/Text by Elizabeth Lambert/Photography by Jonathan Pilkington





ABOVE LEFT: The entrance to Claridge's in London. David Linley refurbished two of the suites as contemporary reinterpretations of the distinct historical periods of the hotel, the 1890s and the 1920s. ABOVE: Warm tones create an inviting sitting area in the traditional suite. The space was outfitted primarily with bespoke furniture, like the walnut-and-burl-ash low table, designed by Linley. Drapery fabric, Lelièvre. Carpet from Couristan.

WHEN DOUGLAS FAIRBANKS, JR., was staying at Claridge's hotel during the war, he and a friend were having cocktails, and he called out to the waiter, a man named King: "Oh, King!" A guest looked up, came over and asked, "Yes? What is it?" It was the king of Greece. That little story says two things: Guests often know the names of attentive staff, and you never know who will be staying at Claridge's.

Queen Victoria approved the hotel when she popped in for tea with Empress Eugénie of France. The kings and queens of 11 countries were there for the coronation in 1952, catching up with old friends not seen during or since the war. The king of Norway mingled, holding out his hand and introducing himself, "You don't remember me. I'm Norway."

When Princess Margaret and Lord Snowdon took their family there for lunch, their son, designer David Linley, remembers it as one of the special treats of childhood. "Even today, whenever I feel like

continued on page 154

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Interior Design Hilary Radley. Photo Glenn Moody.



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ABOVE: Linley incorporated modern touches, including built-in cable management, into the desk without compromising the design. RIGHT: The wardrobe in the bedroom was gutted and reworked. Floor lamp, Vaughan. BELOW RIGHT: A white-painted Edwardian dressing table.

continued from page 152

celebrating, I go to Claridge's. Just coming through those revolving doors delivers a boost. All that Art Déco glamour, the superb service—it's a very special place."

Now it is his turn to contribute to that glamour. His London firm, Linley, has given two of the major suites what he calls "a continuation of Claridge's history and my history, today's interpretation of what was already there. Tastes shift, but nobody has ever made disastrously big changes at Claridge's. Wonderful details and furniture are still in place and would stay right there. We didn't want future generations to hold us responsible for losing any of that essential character."

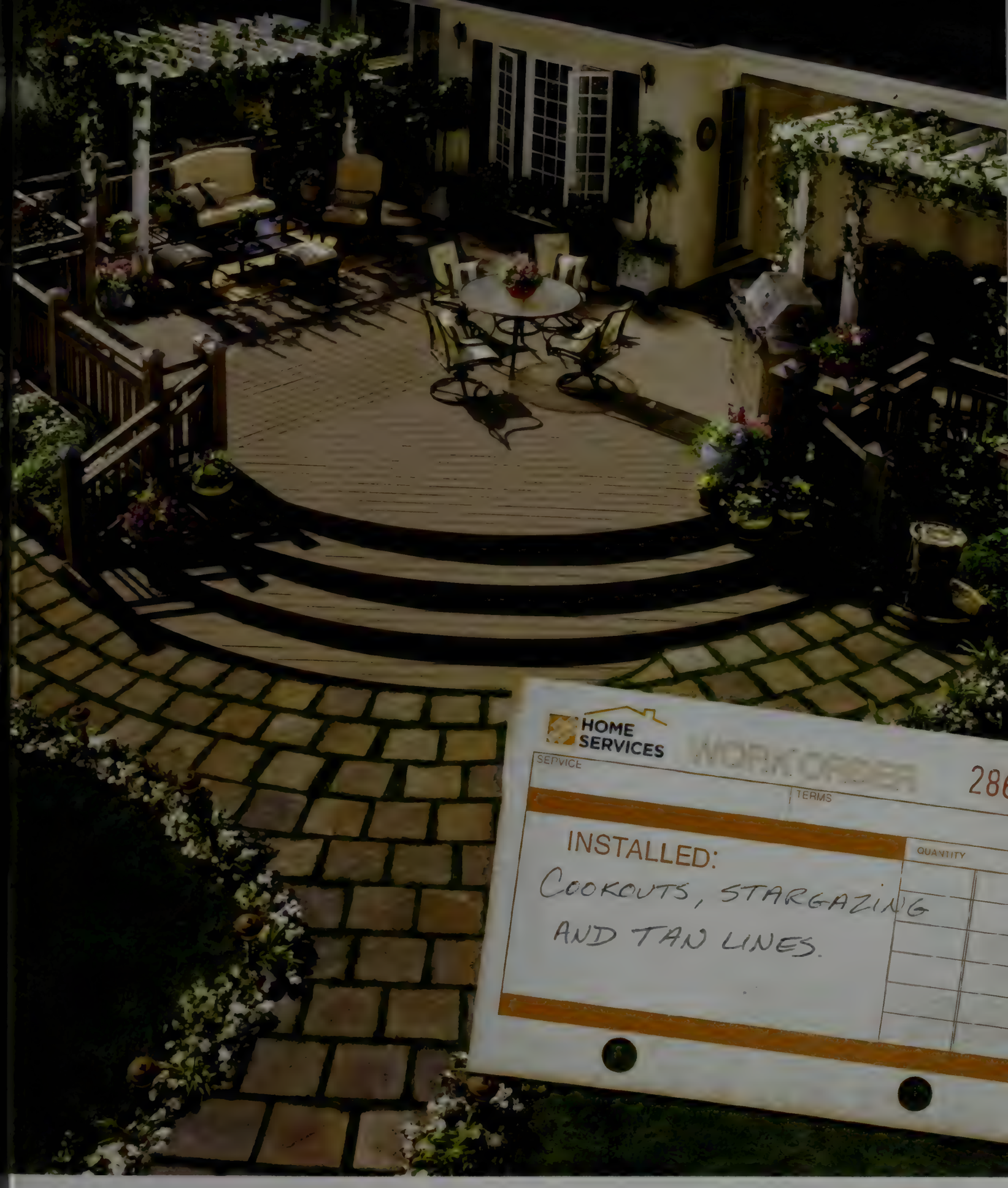
The building known and loved today was completed in 1898, designed by C. W. Stephens, the man who designed Harrods. Interiors in the hotel were, just like those of the great houses of Mayfair, conceived with Continental references and built with superb craftsmanship. Today most of those private houses are gone. Claridge's remains. In the late 1920s designers Basil



Ionides and Oswald Milne worked with the greatest English talents of the day to create a new entrance, a ballroom and some new bedrooms. These are among the best Art Déco interiors in the world.

Two styles, traditional and Art Déco, survive, a living history of two of the pinnacles of English interior design. "The architecture was our starting point," says Craig Allen, creative director at Linley. "One suite had the original plasterwork and chimneypiece from 1898. It would remain traditional. The other had the stepped cornices, mirrored walls, even the wall lights of the '20s. That suite would be Art Déco." Antiques were restored, colors researched, every light fixture repaired and '20s carpets rewoven in the spirit of original designs by Marion Dorn. "It was important to let the two identities speak,

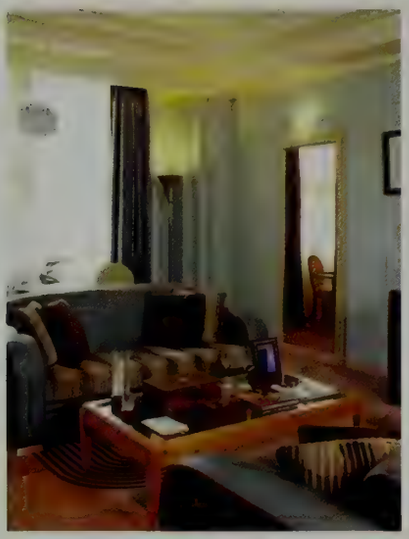
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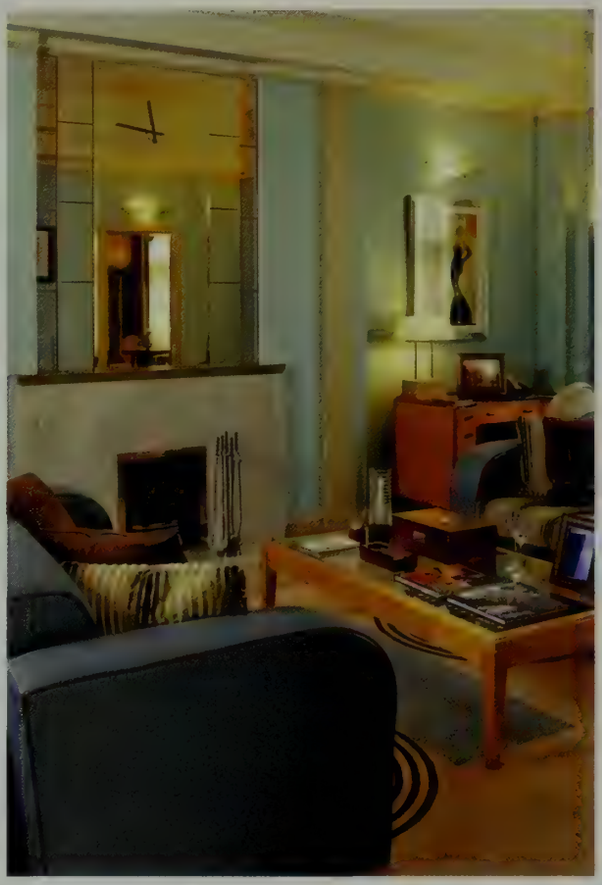


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"We looked at hotel archives to see what was there in the '20s, to design a translation," says Linley. RIGHT AND ABOVE: The sitting area of the Art Déco suite. The mantel and clock were restored. Alabaster sconces, Charles Edwards.

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says Allen. "My job was to invent the language. It's a dramatic language with plenty of *wow*. I wanted guests to draw in their breath and say, 'This is *really* something.' Everyone has high expectations of Claridge's. It's nice to have something live up to your dreams. Enjoy it. Feel part of it. You *shall* go to the ball."

You don't get special without taking risks; safe but boring was never an option. Art Déco colors of duck-egg blue and chestnut will be loved by some; others will prefer the strong sunshine yellow of the traditional suite. "I couldn't design for the tastes of any particular guest," says Allen, "but I could include the things that I would love to find in a hotel. A proper bar cabinet was my priority. I love the whole performance of shaking a good martini, and you just can't do that from a cramped minibar. The bar is there; room service brings the shaker."

Service is impeccable. Nothing is too much trouble. Khrushchev wanted a spit-

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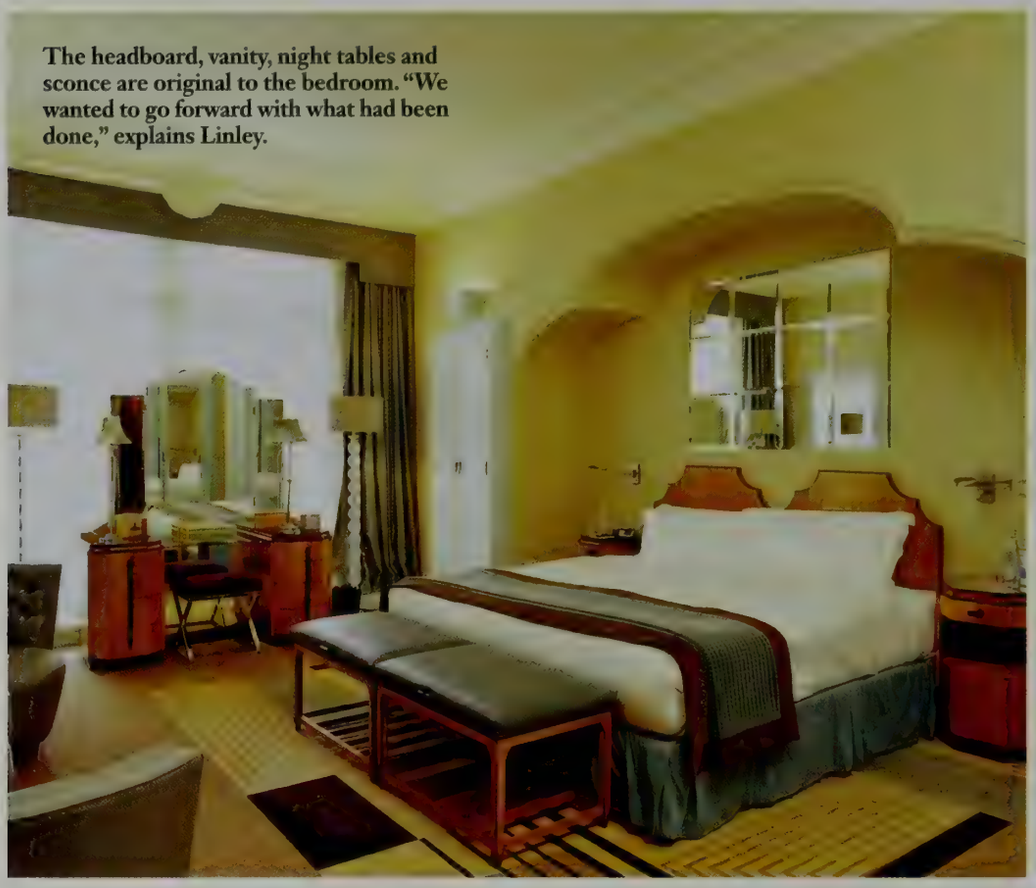
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The headboard, vanity, night tables and sconce are original to the bedroom. "We wanted to go forward with what had been done," explains Linley.

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toon in his room; they had none, but they put a chamber pot in a wood box, the Russian security team checked it for hidden microphones, and Khrushchev was happy. Privacy is complete. There is a strict no-camera policy inside the hotel, so no matter how famous the celebrity at the next table, no one whips out a camera. Royals, heads of state, movie stars—it's all in a day's work at Claridge's.

A discreet mews entrance is used by some, though most prefer to swish through those famous revolving doors. Ahead are sparkly Art Déco and the buzz of people who are all very glad to be there. Claridge's is, more than ever, a very special place. □

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Timeless Beauties

A Passion for Cartier Objets d'Art Yields a Unique and Enduring Compilation

By Judith Thurman





George and Frayda Lindemann's Cartier collection reflects his love of timepieces and her love of nature. ABOVE: The *Écran* mystery clock and standish, 1925, is the only known mystery clock—so named because of its hidden mechanism—with an attached jeweled desk set. Its enameled case was inspired by an antique French fire screen. ABOVE RIGHT: A study by the clock's designer, Alexander Diringer.

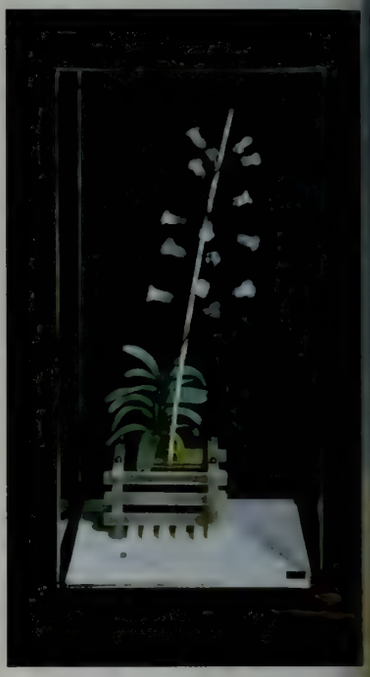
GARLIC AND SAPPHIRES in the mud/Clot the bedded axle-tree," T. S. Eliot wrote in the *Four Quartets*. Not every setting, in other words, is worthy of its jewel. But the finest collection in private hands of fin de siècle and Art Déco mystery clocks, bejeweled accessories and *objets de vertu* from the House of Cartier has the good fortune to be at home in the beautiful Palm Beach villa of art patrons and philanthropists George and Frayda Lindemann.

The Lindemanns embarked on their grand treasure hunt "rather modestly," Frayda Lindemann says, some 30 years ago. Her husband had always been fascinated with antique timepieces, whereas she had begun to acquire, at auction, a jewelry chest of "very pretty and wearable" Cartier brooch-

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ABOVE: The Mandarin Duck mystery clock, 1922, was the first of 12 clocks in Cartier's *animalia* series. Its face—with a topaz dial, a blue-enamel chapter ring and pavé-diamond hands—is mounted on a circa 1800 jade duck studded with cabochon rubies. TOP RIGHT: In Morning Glory, circa 1926, an oxidized-silver stalk with rock-crystal flowers winds around an ivory pole. ABOVE RIGHT: The Lindemanns acquired the white-agate Stork, circa 1920, in 1999. The bird's 18-karat-gold legs rest on a rhodonite base.

continued from page 160

es. They happened to be window-shopping in the Place Vendôme, in Paris, when they were both smitten by a display of "marvelously jeweled clocks" in the Cartier vitrine. Excited by the discovery, they returned to New York and debated entering what proved to be a lifelong commitment—not only to an investment of major resources but also to a passionately informed stewardship.

"It's probably too late for us," George Lindemann told his wife when they first began to research the market. "We should have started in the 1940s." But it's never too late to fall in love, and when Eric Nussbaum, director of the Musée Cartier in Geneva, arrived in New York to tempt the couple with an exquisite parcel tucked inside his hand luggage—the Mandarin Duck mystery clock of 1922 (one o 12 in the *animalia* series)— the die was cast. Like many of the acquisitions that followed, the one-of-a-kind clock is a masterpiece of lapidary and horological art created by one of Cartier's greatest crafts

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Cartier's early 20th-century flowers are among the house's rarest creations. ABOVE LEFT: *Carnation, circa 1925. Ascending from an agate pot are three gold-enameled flower heads with moonstone-and-rose-diamond pistils and aventurine leaves. The whole creates the feeling of a miniature hothouse.* TOP RIGHT: Rubies and diamonds distinguish the 1907 agate Mouse. BOTTOM RIGHT: *The carved smoky quartz French Bulldog, circa 1908, has ruby eyes and an 18-karat-gold collar.*

continued from page 162

men Maurice Couet, and it set the tone for an expertly focused and very personal collection that reflects Frayda Lindemann's penchant for organic forms—flowers and animals—and George Lindemann's fascination with intricate mechanical puzzles.

Influenced by the "illusionistic" timepieces from the 17th, 18th and 19th centuries, Couet's mystery clocks (the rarest and most desirable Cartier collectibles) seem to keep time with no visible internal mechanism, and they ravish the eye while they intrigue the imagination. Each one is unique, but they share two recurring signature features: their rose-diamond-encrusted hands and their transparent dials of faceted, semiprecious stone.

The clockface of the duck is an enormous, unblemished topaz set in a 12-sided enamel frame with a diamond bezel. It is mounted with a circa 1800 carved jade waterfowl from the Qing Dynasty. Coüet [illegible] Ay and head of [illegible] ingly domestic [illegible] mbol of conju- [illegible] th cabochon rubies, and it sits with its feet tucked neatly under its plump breast on an onyx pedestal stabilized by a footed Oriental-style gold base.

Despite its intrinsic opulence, there is a disarming humility about the Lindemanns' collection. It comes from the reverence for nature that inspires a great artisan. He may be work-

continued on page


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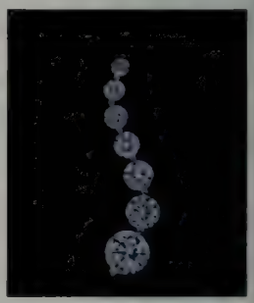
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In November, Architectural Digest joined co-chairs Richard Gere, Carey Lowell and Kayce Freed Jennings at **Artwalk NY**—an annual cocktail party and auction that unites artists and art lovers in an effort to help the homeless in New York City.

Auction lots included a unique sculpture by artist Jonathan Peyser incorporating a **Donghia** chair, an original design by conceptual artist Joseph Kosuth woven by **Bergamo Fabrics**, and a special holiday package with a Journey Diamond Jewelry necklace courtesy of **A Diamond Is Forever**, as its centerpiece. Combined, the three lots sold for more than $80,000 at the event co-sponsored by **Schonbek**.

All proceeds help fund programs of Coalition for the Homeless. To learn more about the organization or to volunteer, call (212) 776-2056 or visit www.coalitionforthehomeless.org.

Journey Diamond Jewelry Necklace





Jonathan Peyser & Donghia Sculpture



Sketch of Joseph Kosuth Duck-Rabbit Couch Bed

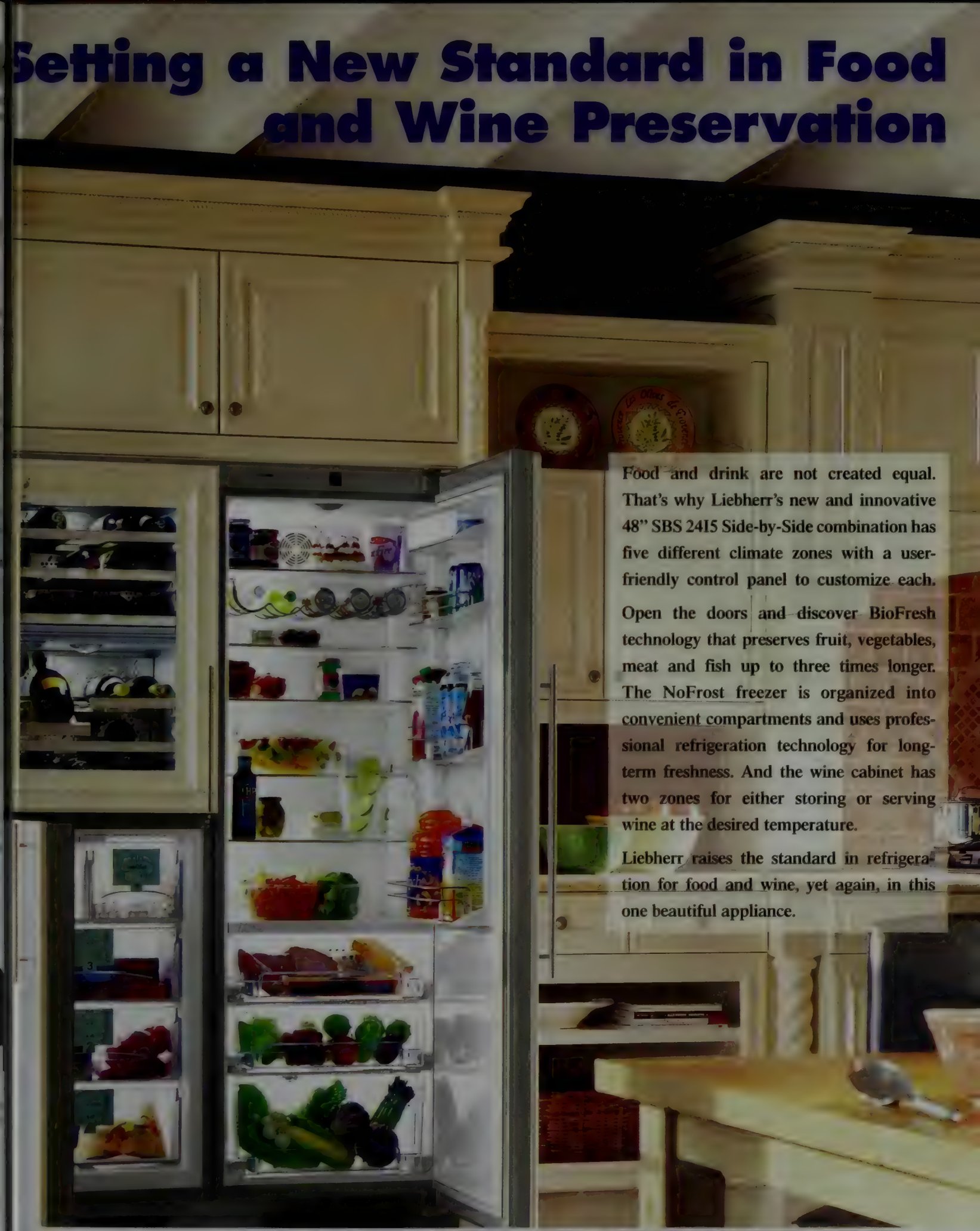
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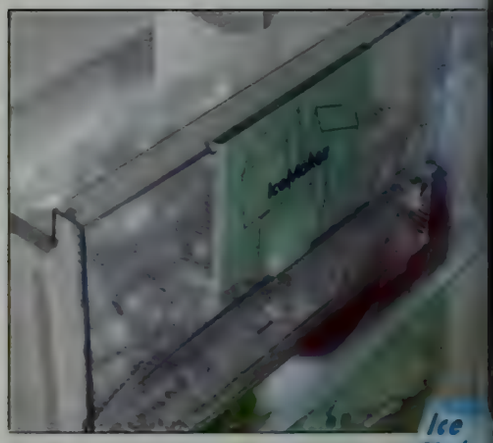
A bending half shelf provides storage for open bottles or display space.



Design Flexibility

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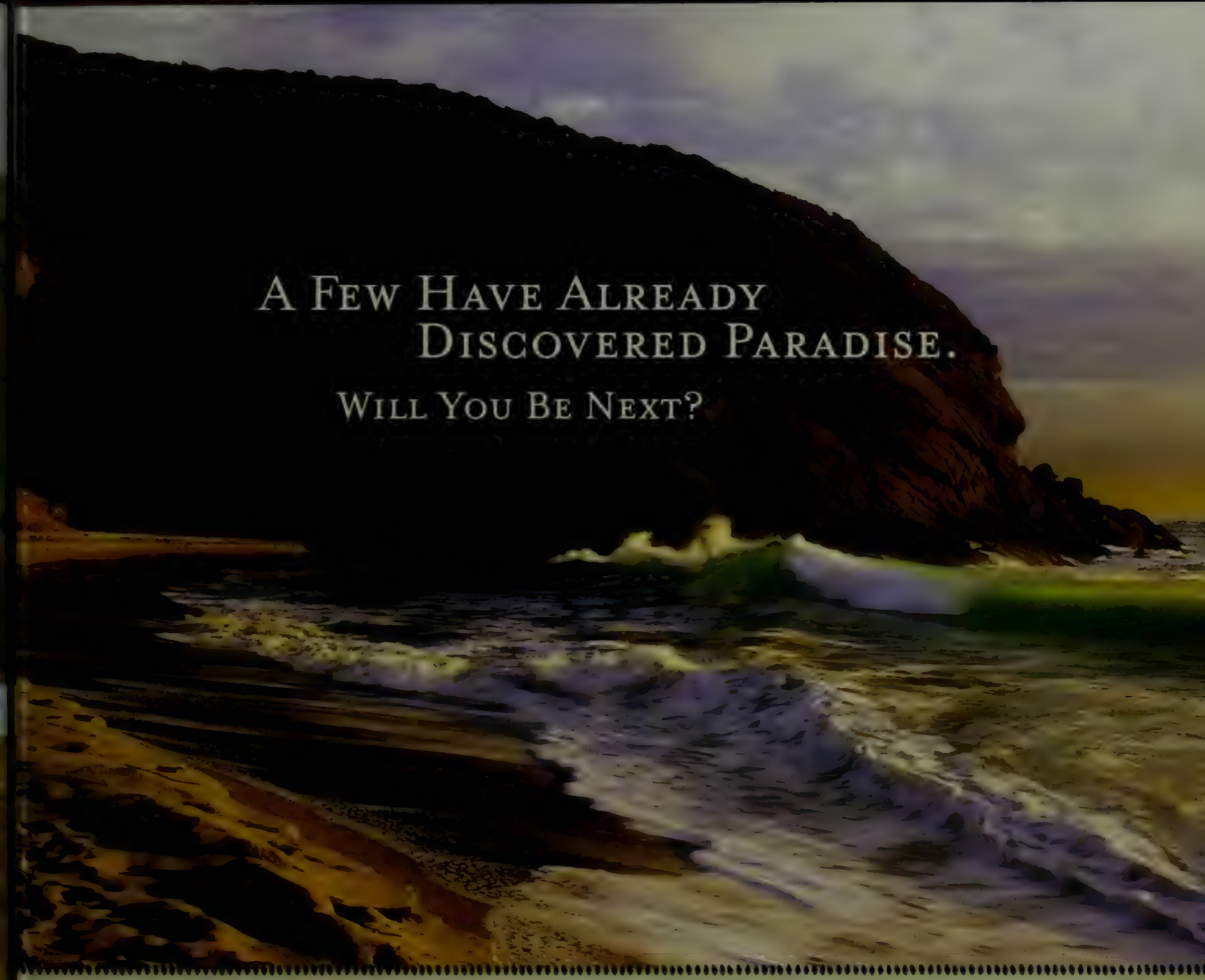
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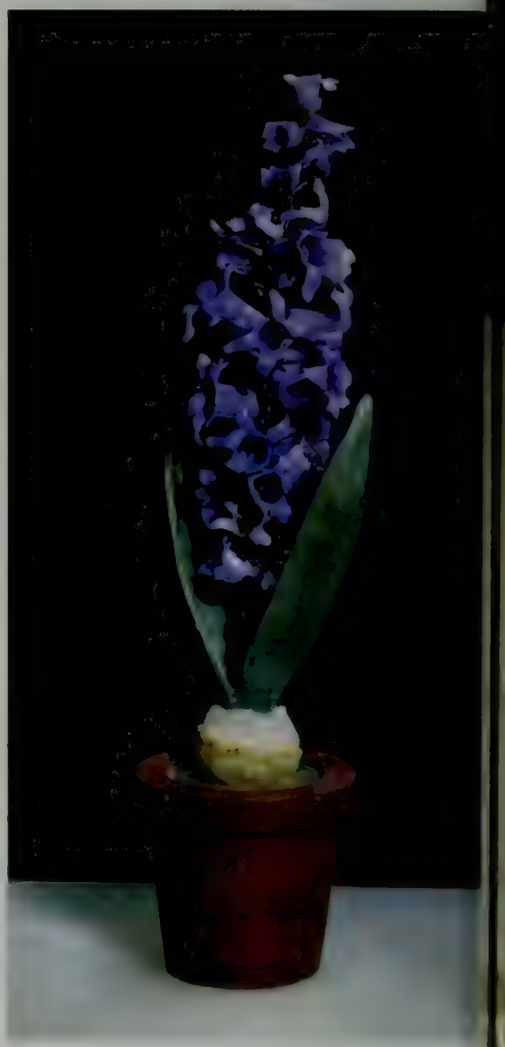
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Cartier's craftsmen were working in a venerable tradition of court jewelers dating to the Renaissance, but they were equally well versed in the practice of ikebana.





Though influenced by the historicist works of Fabergé, Cartier's hardstone pieces were more streamlined and showed the growing popularity of Modernist design. ABOVE LEFT: Lovebirds, circa 1920, features gray-agate birds with rose-cut-diamond eyes; the ivory perch is marked with gold entwined hearts and the word *merci*. The fluorite base was modeled on a hatstand. ABOVE RIGHT: Hyacinth, circa 1925. Blossoms shaped from violet-colored opaline quartz and leaves of aventurine emerge from a quartz bul

continued from page 164

ing with diamonds, but his ideal is starlight or the morning dew. So one is dazzled less by the precious materials than by the virtuosity of the workmanship and the magic of the objects themselves—especially, perhaps, the flowers: miniature hothouses of potted blooms wrought in silver, hardstone and enamel. Cartier's craftsmen were working in a venerable tradition of court jewelers dating to the Renaissance, which reached its apogee in the work of Peter Carl Fabergé, but they were equally well versed in the Japanese practice (a spiritual discipline as much as an art) of ikebana.

"They are more than jewels," says Frayda Lindemann, contemplating a fragile spray of opaline-white lilies—one of which is drooping on its "broken" stem—in a quartz pot. "Each flower celebrates an ephemeral moment. The mystery clock pay homage to the mystery of time itself. And there is something intoxicating about their beauty," she says. "Once we got started, it was hard to stop." □

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Jones Studio

The Architects Keep It All in the Family in Arizona

By Nicholas von Hoffman





THE JONES BOYS NEVER had a moment of doubt about what they were going to do with their lives. As older brother Eddie recalls, "At about six years old I knew I wanted to be an architect. I didn't know how to spell it or pronounce it, but that's what I wanted to be." Neal Jones explains, "I knew when I was in third grade that I wanted to be an architect, because that's what Eddie wanted to do."

Eddie Jones was not much older when he began preparing for his vocation. "Back in the late '50s my mother's women's magazines would publish Modern houses. They'd have floor plans as well as photographs. Early on I began to think in three dimensions and to learn how to read floor plans."

Growing up more or less marooned in Oklahoma, he had also given himself to American Modernism. "My parents bought the entire *Encyclopaedia Britannica*, and I looked at every page. It probably took months. I got to *W*, and there was this small picture of a house on a waterfall, and it just knocked me out." Much later he realized the house was Frank Lloyd Wright's Fallingwater.

The boys' father was a petroleum engineer. "I spent a lot of time out on oil wells," Eddie

continued on page 172



For some two decades Eddie Jones and his brother Neal (above left, from left) have created innovative desert architecture. TOP: Eddie Jones's own home in Arizona combines two-foot-thick rammed-earth walls and a glass floor upstairs. ABOVE: The living area of a Scottsdale house by Jones Studio features stainless steel and concrete (see *Architectural Digest*, May 2005).

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Jones says. "I learned how to operate heavy equipment and how to use a pipe wrench, and I learned how to catch frogs and eat at greasy spoons and inhale petroleum fumes, and it was pretty cool."

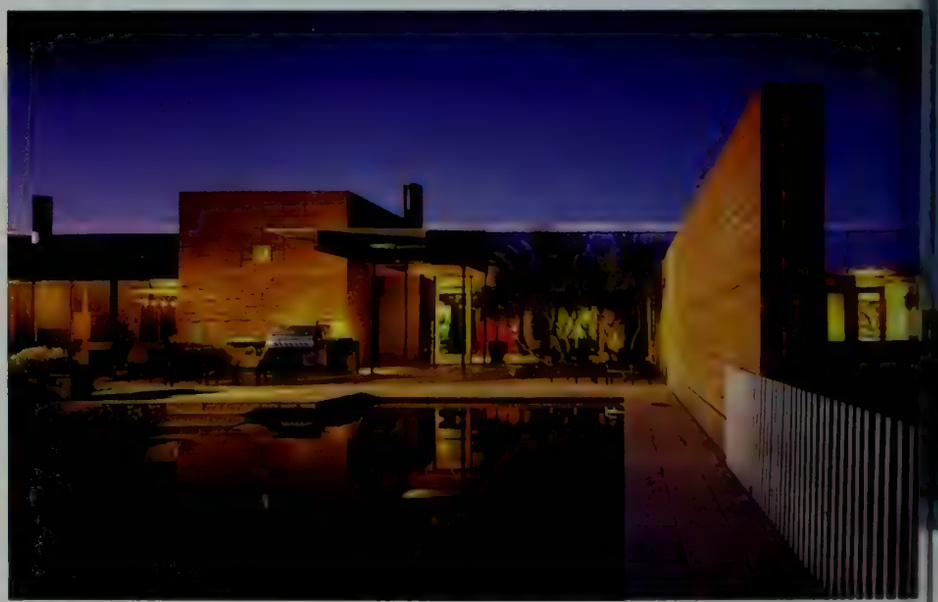
He adds, "Combine that with Oklahoma being the land of Bruce Goff, a great, great architect. I was able to see actual houses that he had designed under construction."

Eddie Jones went to Oklahoma State University, where the school of architecture was tucked into the School of Engineering. "To this day," he says, "I feel like I'm kind of an engineer in architect's clothes."

After graduation, he went to work for an architectural firm in Oklahoma City, which







Top: With the NAI Horizon building in Phoenix, Jones Studio proved that a 28,000-square-foot structure could be energy-efficient. Above Left: In Arizona, a cylindrical elevator leads from living quarters to a private museum (*AD*, October 2006). Above Right: To avoid disrupting native plants, a Scottsdale house is composed of several structures.

he describes as being none too strong on design. It didn't bother him, because, as he explains, "I needed to learn how to put buildings together. I'd never built anything other than my little forts and tree houses."

But after a year, he grew restless. "I'd gotten married, I had a baby, and there was a whole world out there that I knew nothing about." So with what the architect calls his "childhood naïveté," he announced, "'We're going to move to Arizona!' We packed up our little hippie Volkswagen and our little baby boy and headed west to the land of Frank Lloyd Wright and Paolo Soleri and never looked back."

Once settled in Phoenix, Jones, in the course of his work for an architectural firm, traveled "all over the state photographing the indigenous architecture of the Native Americans. I got a short course in desert architecture."

After he'd been with the firm for five years, Jones's "naïveté" struck again. On the strength of a commission to design residence, he opened his ow office, which, he says, is "reall funny. I had a drafting boar in my empty third bedroom and I siliconed 'Edward M Jones, Architect' out by th front door, and I was in busi

continued on page 17



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continued from page 172

ness." The first job led to a second, but he was still struggling financially, so he took a teaching job at Arizona State University.

The Jones brothers would go on to design what Eddie calls the largest building on the ASU campus. But Eddie Jones remembers as a young teacher "looking around at all the big buildings and thinking, I'm never gonna get to do one of these. And there we were, doing the biggest one they had. I'm very proud of that, because it reminds me of the whole magnificent and terrifying struggle."

Had it not been for his brother Neal, the struggle might have been more terrifying than magnificent. "If it weren't for Neal

> "At Jones Studio we have common goals, a common philosophy, common beliefs," says Neal Jones. "I do my thing, Eddie does his thing."

I'd still be in that third bedroom," says Eddie Jones. "He has a gift for the business end of the profession. He enjoys marketing and managing the business and making sure everybody is working efficiently and making sure we're getting paid and all those things that I find annoying."

"We always knew that we wanted to work together one day," says Neal Jones. "It was just a matter of me catching up, getting the proper training before I joined him."

He did get his proper training, a bachelor of science degree in architecture from Oklahoma State, after which he did something unusual: "I knew that one of us needed to do the business thing, to run an office, so I went to the University of Illinois at Champaign-Urbana to get a double master's degree in architecture and business administration."

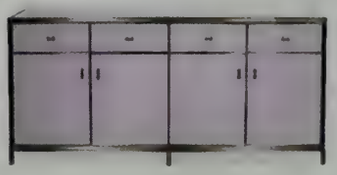
It wasn't easy. "It took three years," Neal Jones says. "I graduated probably with five people." The teachers were indifferent to conflicts in assignments. He had to contend with having "a studio project due the next day and two accounting tests, a statistics or a financial test. They didn't care."

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With no fewer than three degrees, Neal Jones researched the market. "I identified my market sectors and sent out 222 résumés." This enterprise netted him a job with an Atlanta firm, where he stayed for five years. But in 1985 another older brother died. "I started thinking maybe it was time we got the family back together," he explains. "I moved to Phoenix with Eddie. I remember walking in the door that first time with my briefcase, setting it down and saying, 'Now what do I do?'"

Looking back on the last 20 years, Neal Jones can say, "It's been a hell of a ride. Our parents were scared to death that we were going to fight and break up the family," he recalls. "But at Jones Studio I can really say we've never had a fight—over anything. We have disagreements, but we don't yell and scream, kick the trash can or anything like that. We have common goals, a common philosophy, common beliefs. I do my thing, he does his thing."

Eddie Jones's thing, according to his brother, is to be the "lead designer." Of himself, he says, "I'm the guy who wears a coat and tie every day. He's the guy in the jeans and the sweatshirt."

The brothers and a staff of nine work at what Eddie Jones calls the family table. "It's about five feet wide and 40 feet long," he says. "We have little peninsulas for our computer stations. Everyone can see everyone. I can't imagine having a cubicle and a five-foot partition that I hide behind. We yell across the room, and we share just about everything. There are no private conversations. We play together, we work together, we get sad together and happy together. It's really a wonderful culture here. Then we've got the father figure, Neal, making sure it all keeps going."

Ask Eddie Jones what kind of project he would like to do that he hasn't yet done, and he says a skyscraper. "I don't care where. I just want to do one. I would love to live on the top of it. Other than that, I'd love to design a building at the bottom of the ocean."

And then Jones has another idea, "to do something habitable on the surface of the moon or Mars." The thought of a gravity-free environment seizes his mind, and he exclaims, "It would be really neat to get to change the rules."

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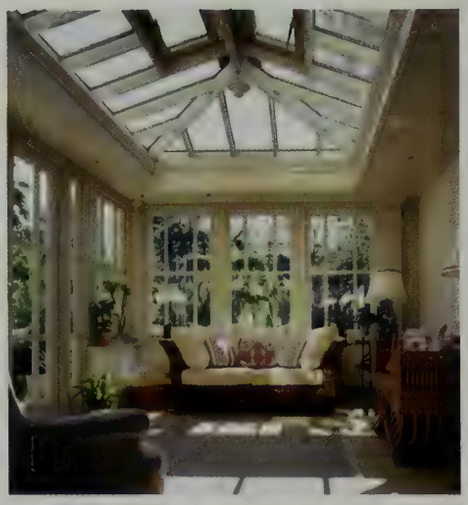
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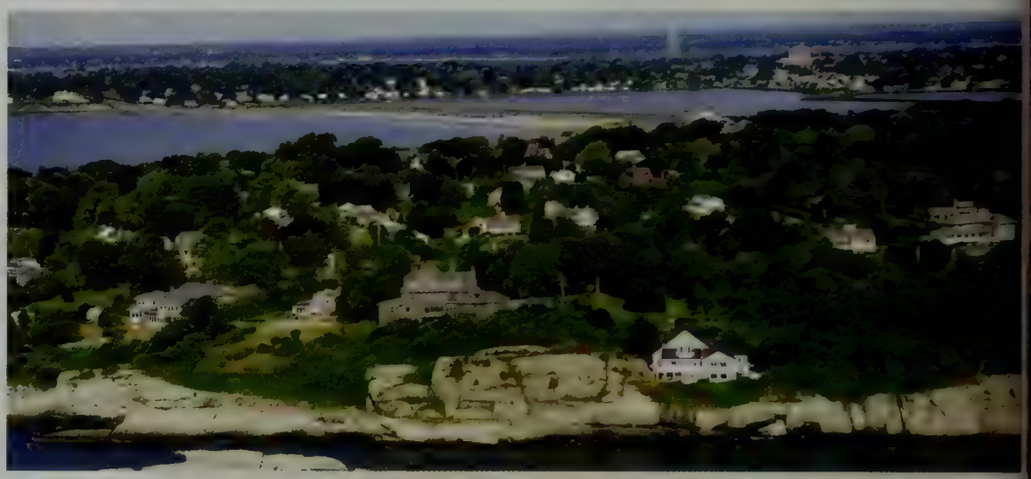


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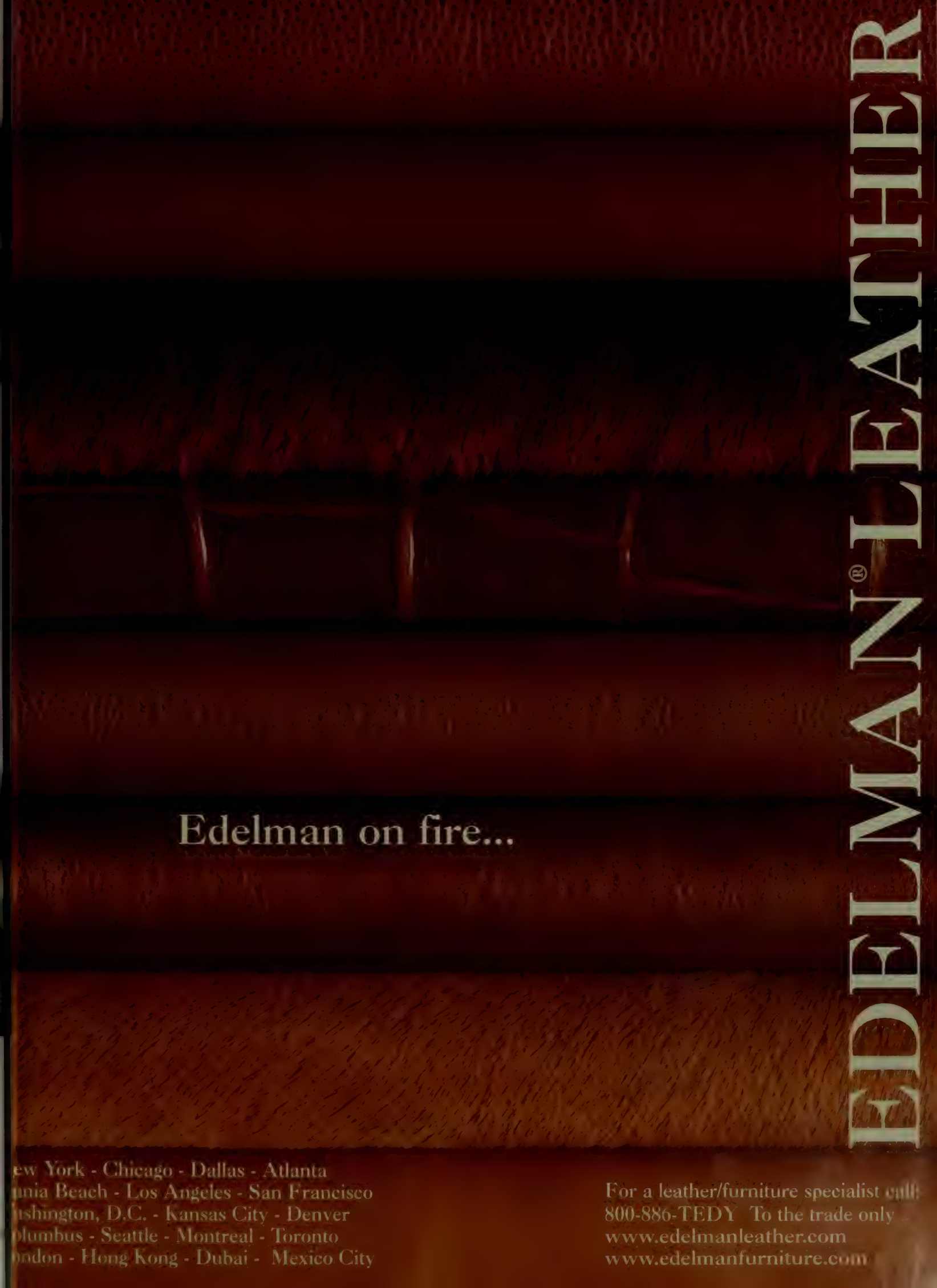
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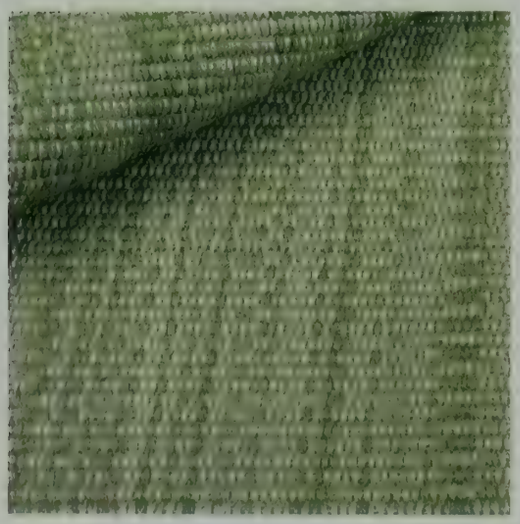

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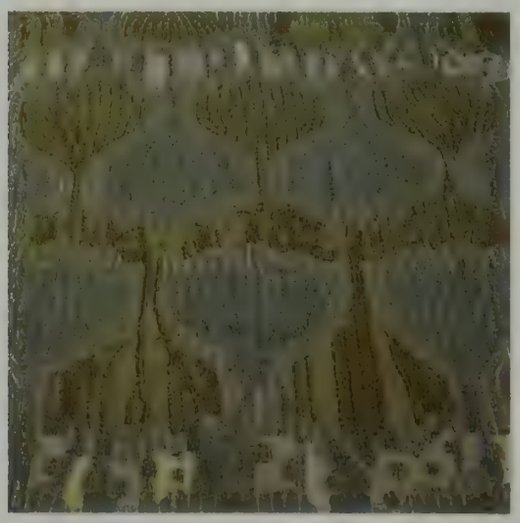
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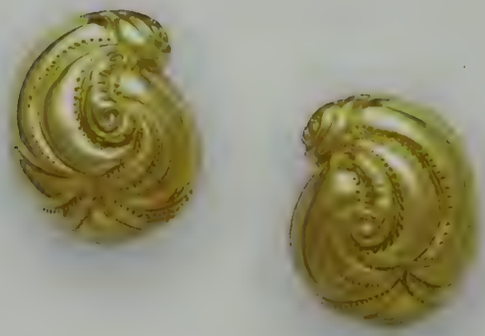
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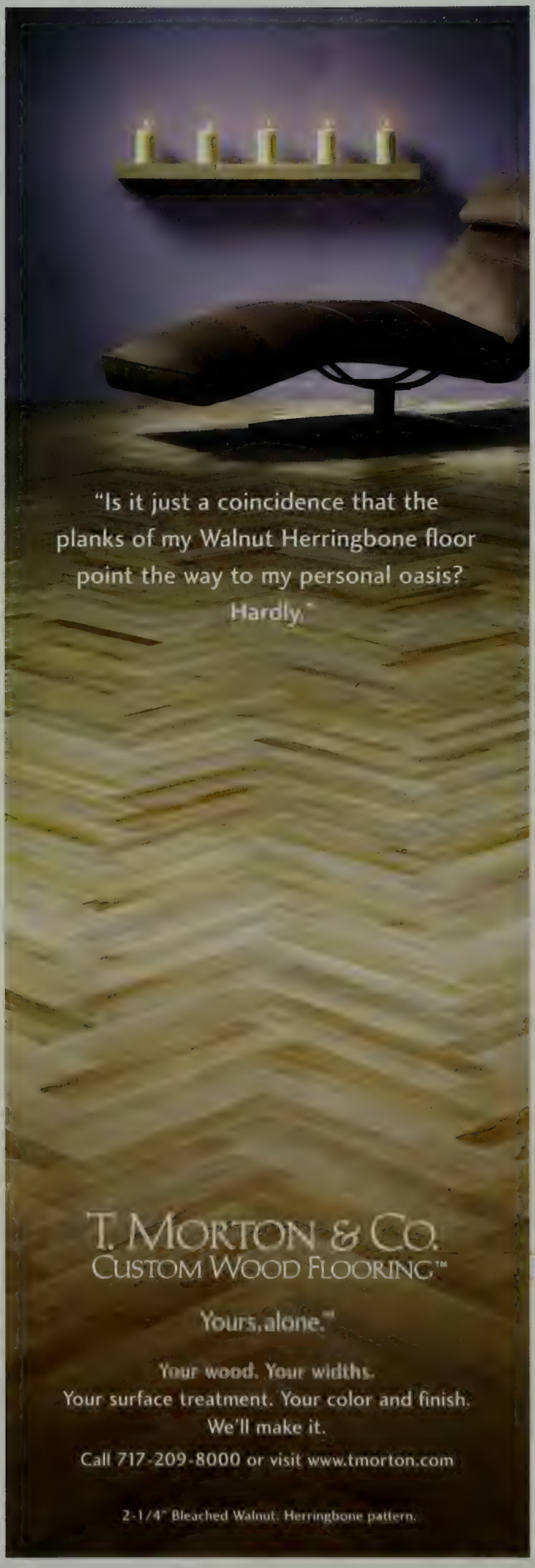
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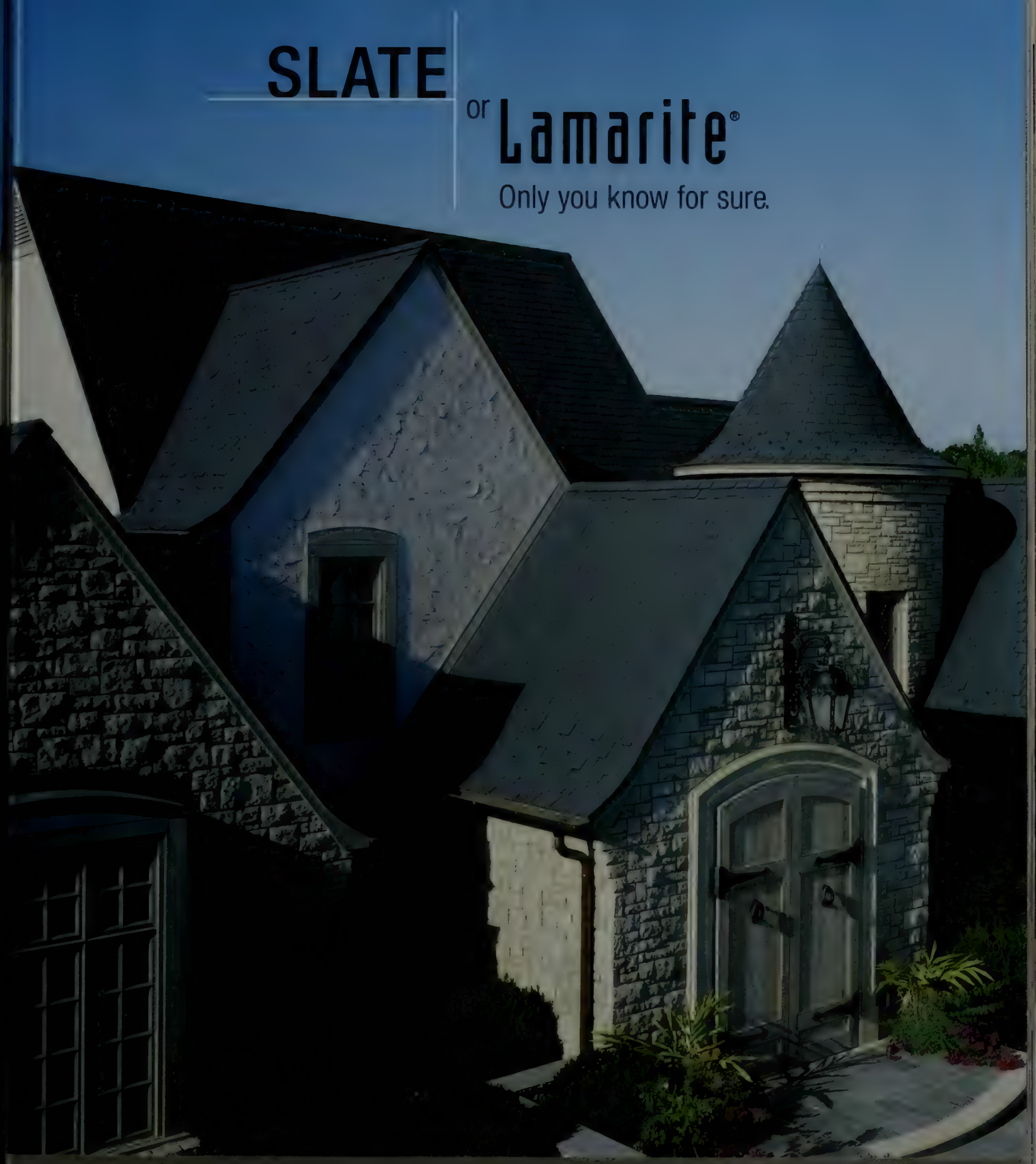


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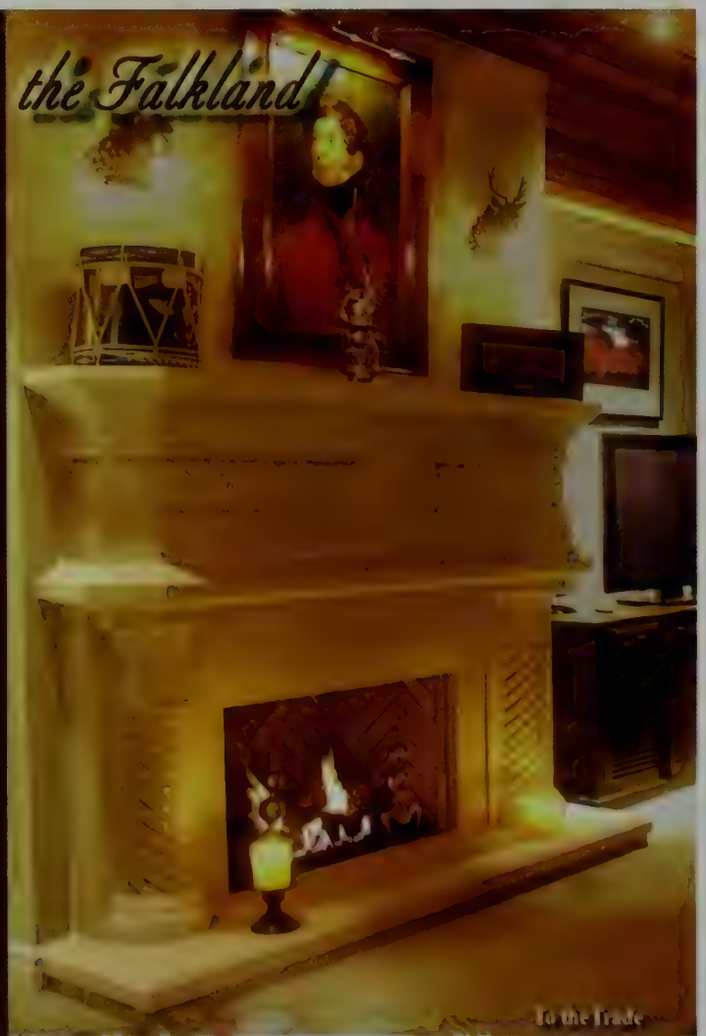
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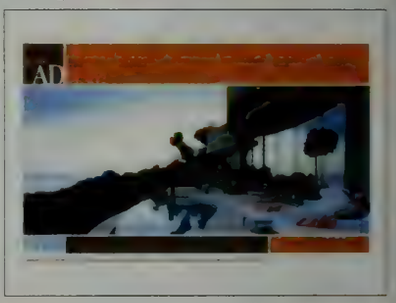
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Architecture by Anne Y. Decker, AIA, of Rill & Decker/Interior Design by Thomas Pheasant
Text by Gerald Clarke/Photography by Durston Saylor





A cofounder of Black Entertainment Television, Sheila C. Johnson is a self-made woman who knows what she wants—and how to get it. "I don't play," she says. So when she decided to redo her 100-year-old house in the Hunt Country of northern Virginia, she did what she always does. She made a list of exactly what she wanted.

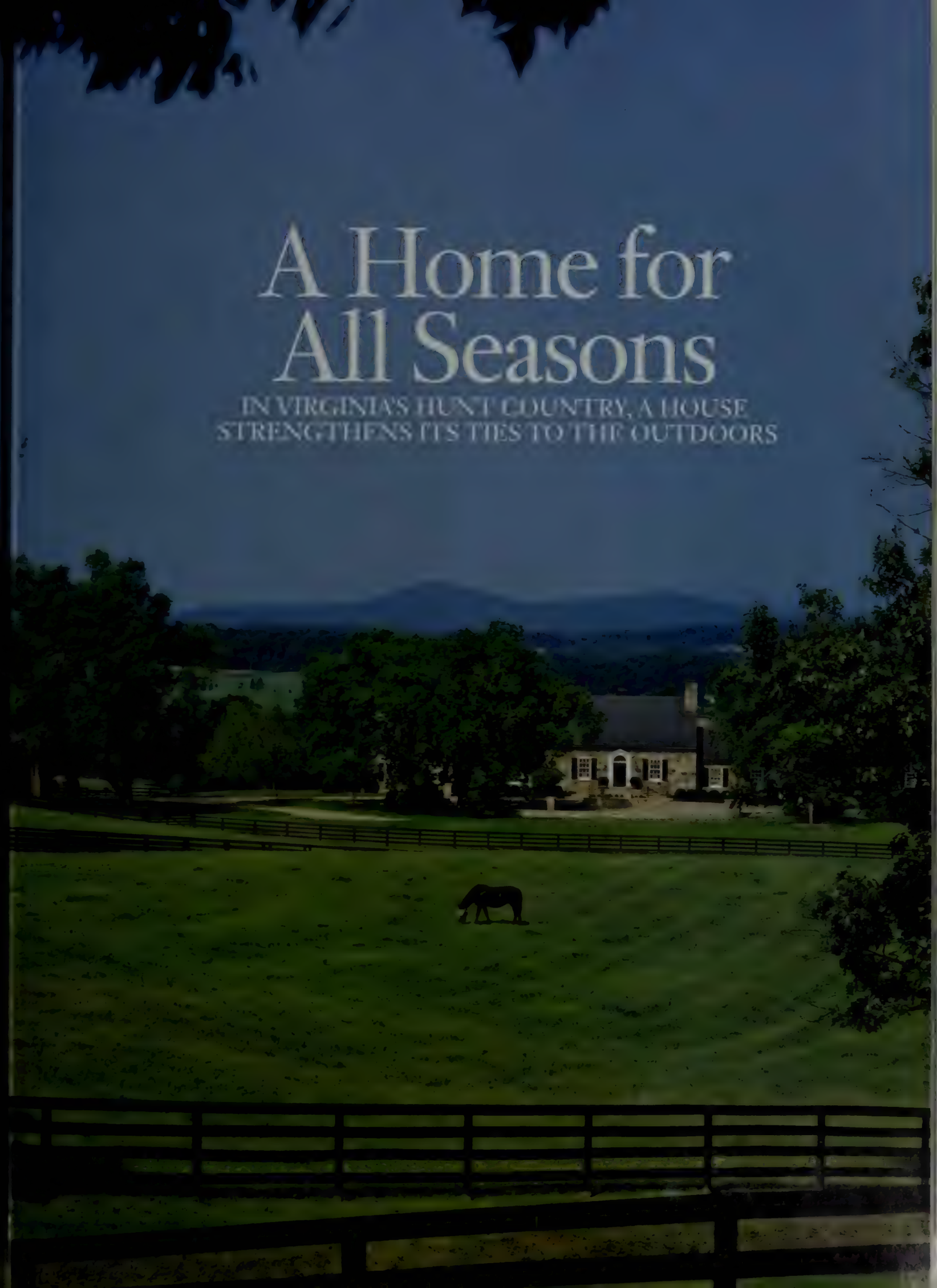
"The charm had worn off the house," she says, "and it was in desperate need of a total renovation." More than anything else, she was frustrated that she could not fully enjoy the view of her rolling meadows—Salamander Farm, she calls her estate—and the Blue Ridge Mountains beyond. The only room with good windows was the living room, and there were no protected terraces for outdoor relaxation. She had a long list of dos and don'ts, but both the architect, Anne Y. Decker, of Rill & Decker, and the interior designer, Thomas Pheasant, were grateful for a client with such a clear vision. "The house could have gone in many different directions," says Pheasant. "But Sheila is very good at expressing herself."

Despite its many bad features, the house had an elegant profile that Johnson hoped to keep even as she was adding several spacious new rooms. She has a son, 17, and a daughter, 21, as well as a new husband, William T. Newman, chief judge of Virginia's Arlington County Circuit Court. As Decker was drawing up the plans, she tried to copy the silhouette of the original

TOP: Sheila C. Johnson and her husband, William T. Newman, renovated Salamander Farm, a late-19th-century house on a 165-acre horse farm in Virginia's Hunt Country. ABOVE: The upper entrance hall. Console and urn from Kentshire Galleries. Marvin Alexander sconce. Larsen fabric on side chair. RIGHT: Architect Anne Y. Decker, of Rill & Decker, preserved the original silhouette of the Colonial-style house while adding rooms that more than doubled the size.

A Home for All Seasons

IN VIRGINIA'S HUNT COUNTRY, A HOUSE STRENGTHENS ITS TIES TO THE OUTDOORS





"The existing house was traditional, as is the new," says Decker, who opened up the interior to improve flow and added architectural details "to create a sense of grandness." THESE PAGES: The living room is decorated in shades of spring green. "I used beige and rich brown as a neutral base," says the interior designer, Thomas Pheasant, "and I used other colors to celebrate the seasons." John Boone painted armchairs, with Clarence House fabric. David Duncan Antiques lantern. Baker lamps. Cowtan & Tout ottoman fabric. Larsen fabric on sofas and lounge chairs. Elizabeth Eakins rug.







"She wanted a new look—something fresh that expressed her love of the outdoors through her favorite colors."

Colonial-style house. "I made them speak with the same vocabulary," she says.

The chairperson of Parsons The New School for Design in Manhattan—she has given seven million dollars for a badly needed campus center on Fifth Avenue—Johnson has an avid interest in design. When she discussed the interior with Pheasant, she not only knew what she wanted but what she was talking about. "She wanted a whole new look," says Pheasant, "something fresh that expressed her love of the outdoors through her favorite colors—chocolate brown, light blue, deep coral and spring green."

Some people like only one season. Johnson is passionate about all four, and she wanted to see them inside as well as out. "This is not a city house," says Pheasant. "It enjoys the outside and the mountains around it." To avoid a mishmash—summer and winter motifs in the same room, for instance—Pheasant assigned each room a season.

The foundation of his scheme is the rugs, and he designed each one to indicate a room's place on the calendar. "When you have an idea that works—the idea is to bring nature inside the house—everything falls into place," he says. "And we kept expanding that original idea." The many





The house "has lots of interesting nooks and crannies," comments Johnson (top, with Newman). LEFT: The breakfast area looks toward the kitchen pavilion, one of multiple outbuildings on the property. Dining chairs, Thomas Pheasant Collection for Baker. Lantern and sconce from Charles Edwards. John Boone table. Elizabeth Eakins rug. ABOVE: "The wine cellar is used for intimate dining," says Pheasant. At rear is a 1932 painting by Knute Heldner. Cowtan & Tout chair fabric.



leaves and shades of green in the living room rug tell you, for example, that you are in spring. The golden leaves on the library rug say fall.

But the eye is drawn to the view of meadows and mountains. To avoid competing with the kaleidoscope of the seasons, Pheasant chose neutral colors for the draperies in the most public space, the living room. "It's almost a frame for the spectacular outdoors," he says. For the master bedroom, he wanted not the ebullience of summer but the crystalline calm of winter—ivory walls with chocolate-brown and pale blue detailing.

Perhaps the most unusual space is the anteroom to the master suite. That room—or, more precisely, that room's rug—is a microcosm of Salamander Farm and the outdoors that Johnson loves so much. Woven into it are all the birds and animals that can be seen through the house's windows: horses and rabbits, squirrels and deer, ducks and geese. There is even a thread portrait of Macy, Johnson's golden retriever. "I also put a pheasant in there just so she wouldn't forget me," jokes the designer.

Not pictured is the mythical creature after which the farm is named—the salamander. "The salamander is the only animal that can walk through fire and come out alive," says Johnson. A onetime music teacher who recalls trying to live on a salary of only $7,200 a year, she is now as determined a philanthropist as she is a businesswoman, and she wants to help others overcome adversity. "I can remember days when I had to look under cushions in public spaces to find quarters for laundry machines," she says. "I appreciate my roots, and I'll never forget them. That's why I'm here to help others, the most marginalized people—women and young children. They're the ones struggling to keep going." □



LEFT: A collection of 19th-century botanical prints and a 19th-century armillary sphere lend Old World charm to the anteroom to the master suite. Regency library table and Regency side table from Kentshire Galleries. Bench fabric from Clarence House. Elizabeth Eakins rug. ABOVE: The master suite "has more of a wintry feel," observes Pheasant. Circa 1870 bronze lantern from Kentshire Galleries. John Boone low table. Bed drapery fabric from Cowtan & Tout.



"This is not a city house," says Thomas Pheasant. "It enjoys the outside and the mountains around it."



"I wanted to be able to sit outside comfortably," Johnson says. OPPOSITE: The dining pergola has tables for both large and small gatherings. Michael Taylor table. Lanterns from Paul Ferrante. LEFT: The swimming pool, the dining pergola and the kitchen pavilion, at right.

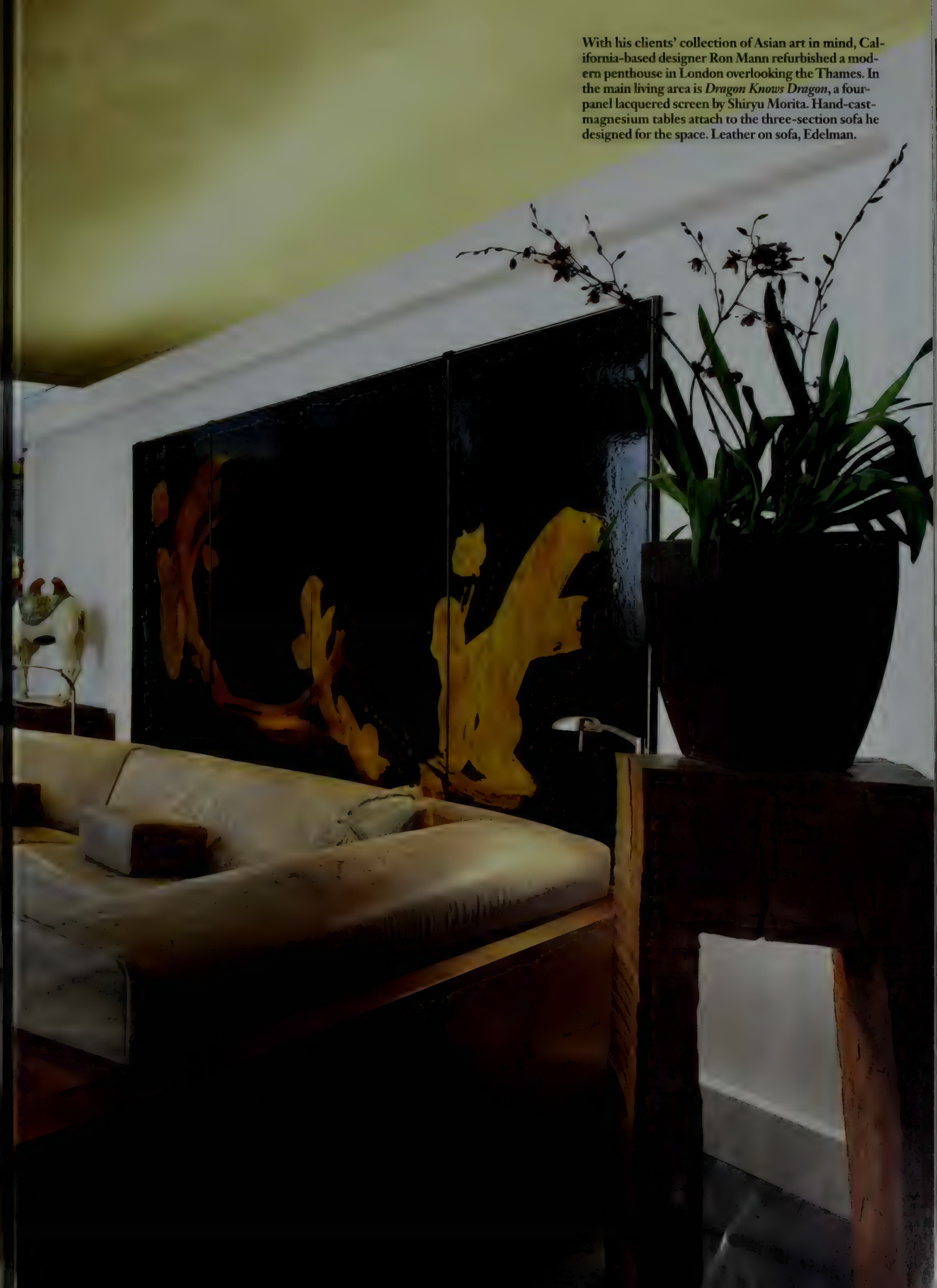
"They've put me in Gardening 101," quips Johnson, who hired landscape architect Lila Fendrick to design the grounds. BELOW: A new wing at right contains the master suite, library and terrace, above, and a billiard room, theater and wine-tasting room, below.





Anything but Ordinary

INNOVATIVE IDEAS GUIDE THE DESIGN OF A LONDON PIED-À-TERRE



With his clients' collection of Asian art in mind, California-based designer Ron Mann refurbished a modern penthouse in London overlooking the Thames. In the main living area is *Dragon Knows Dragon*, a four-panel lacquered screen by Shiryu Morita. Hand-cast-magnesium tables attach to the three-section sofa he designed for the space. Leather on sofa, Edelman.

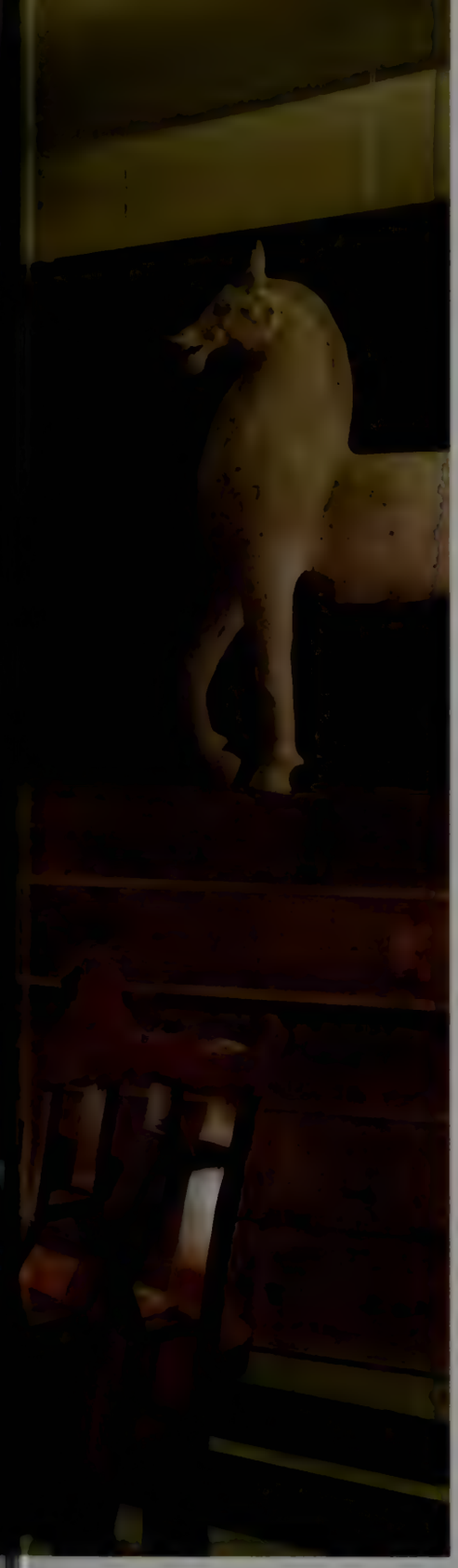


Interior Design by Ron Mann
Text by Michael Peppiatt
Photography by Andrew Twort

There are many ways to get a bird's-eye view of London. A visit to a soaring skyscraper in the city will do it for most people, while the more intrepid might choose to dangle from a glass cabin on the London Eye. But for those most passionate about London's extraordinary vistas, only a penthouse on the Thames—with all the views, all the time—could fully suffice.

It was not by chance that one couple found this fabulous, fan-shaped perch overlooking London's historic river. "They had been looking for a long time and they knew they wanted something with exceptional views," explains California-based designer Ron Mann, who was responsible for the project from start to finish. "And when they came here, their immediate reaction was: If you could have only one view of London, it would have to be this. And having realized that, they didn't need to look any further."

At that point, however, the penthouse was no more than a shell, a cavernous hollow without even the basic utilities in-

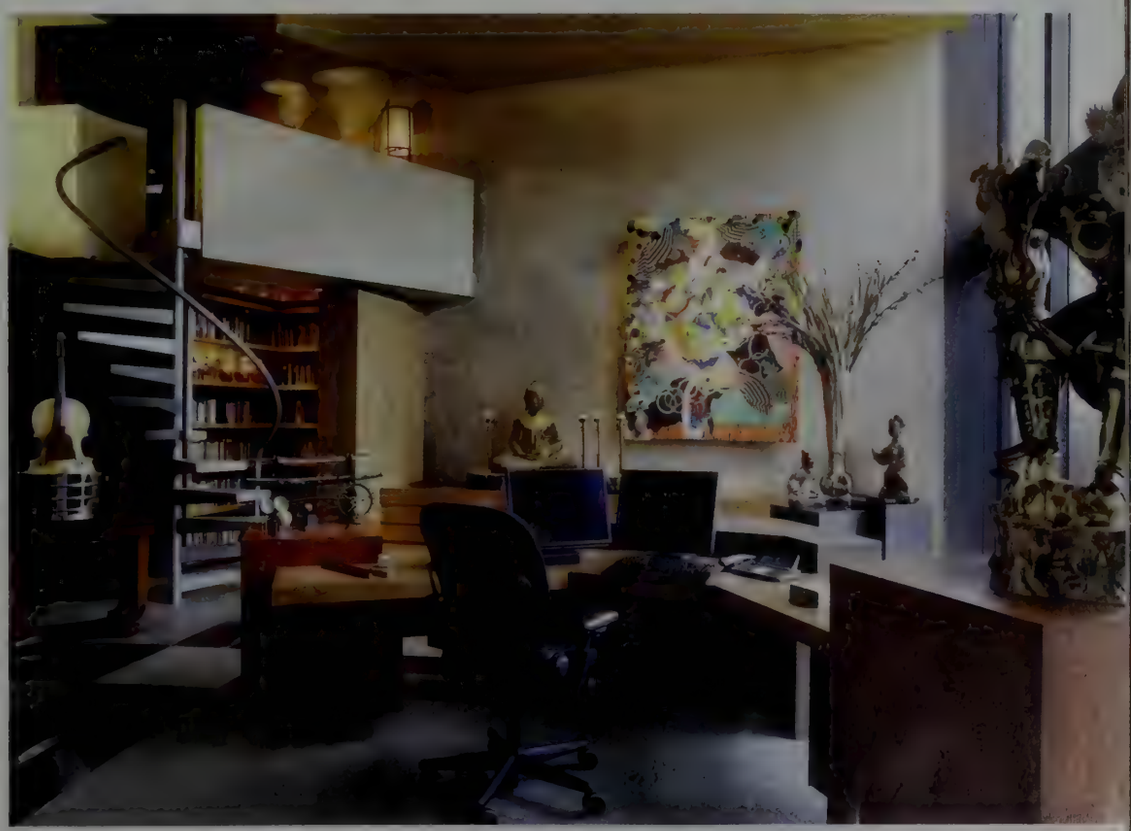


lled. "That was another fantastic thing
out this apartment," says Mann, who has
signed several interiors for the residents
er the years. "We had a completely fresh,
nk canvas to work on. We thought we
ght maintain the loftlike space as it was,
cause I was very keen to keep the light
t comes from the floor-to-ceiling win-
ws on both sides of the apartment flow-
through unimpeded. But then we hit
the idea of having partial walls topped
h clear glass so that we could create a
ies of rooms without losing the sense of

"My clients love the idea of totally new design concepts," says Mann. "That's a marvelous brief for a designer to have."



The vision "included a series of partial walls that would allow the ambient light, both day and night, into all areas," says Mann (above, in the studio). "The floating ceiling contains a fiber-optic system to illuminate the screens, sculptures and paintings, and enables unusual placement and display of the art." LEFT: The dining area. The gold-plated Art Déco candlesticks are Italian. BELOW: Mann designed the staircase and the desk in the studio. Robert Rauschenberg's *Tibetan Garden Song*, 1986, is at left. A lithograph by Frank Stella hangs on the rear wall.





"I like to do
things against the rules,
against the odds.
That doesn't always
go down easily."



pen space and luminosity," he continues. My clients have an instinctive grasp of erything, from structural engineering own to the last decorative detail, so they ere fully involved in all the decisions, oth great and small."

Once the overall room sequence had een worked out, with the large lounge, e studio area and the terrace being given ide of place, overlooking the Thames, ann began to focus on the details. "I e to do things against the rules, against e odds," he says. "That doesn't always down easily. The floor I designed is a se in point. It's made of cast stone set in grid of thick Honduras mahogany planks parated by bars of stainless steel, with the rve of the planks reflecting the fan shape the whole space. One of the local firms e were working with said: 'It can't be ne. Send that man back to California!' ut my clients replied: 'If Ron can design we can get it made.' And we did!"

This originality is evident throughout e apartment. While one wall in the en- nce is made of powder-coated Cor-Ten el set with fiber-optic base lights, for stance, others are painted with layers of alk-white paint to give the impression

Opposite: The entrance hall follows the fan-shaped layout of the apartment. "My intention was to keep the space as visually open as possible while preserving the necessary function and privacy of all areas," notes the designer. Fiber-optic lights at the base of the powder-coated Cor-Ten steel screen emphasize the space's curve. Above: An early-18th-century red-lacquered Chinese cabinet provides a bright focal point in the study. Below: Black-granite countertops contrast with lower cabinets surfaced in solid cherry in the kitchen. Appliances from Gaggenau. Cabinetry, Bulthaup.





that they are actually carved out of chalk. Similarly, the dining table consists of two separate tops with interlocking aluminum bases that, when clicked together, form a single, asymmetrical oval table. "My clients love the idea of totally new design concepts, things that have never existed in the world before. Of course, that's a marvelous brief for a designer to have."

The same meticulously innovative attention is paid to everything from the soft furnishings (which include a faux–Arctic wolf bedcovering) to the drawer pulls in the wardrobe. The freestanding pieces of furniture were designed by Mann, who had them made in California before shipping them to London. Particularly notable is the vast sofa in the living area. Made in three separate parts with a frame crafted from solid California bay laurel, the result turned out to be so heavy that it had to be craned up section by section and deposited on the terrace before an army of stalwarts could reassemble it.

Discreetly sited throughout the main rooms, the collection of paintings, sculptures and objects gives a particular resonance to the space. There are a few classic modern works, but the emphasis is on Oriental art. A large four-panel lacquered screen and an ancient salt-glaze jar, both from Japan, subtly set the tone in the living area, but most remarkable is the sheer variety of artworks, which range from a Nepalese bronze Buddha to a Korean paper screen and a Javanese wood carving. Blending effortlessly with their surroundings, they lend an extra dimension of serenity to what is already a secluded haven high above the turmoil of everyday life. □





TOP AND ABOVE: The finishes on the vanity and the wardrobe of the master suite were designed by Mann's wife, Louise, and were hand-painted in pewter over raw umber. The faux-fur bedcovering was hand-pieced together and lined with silk. An Isamu Noguchi paper lantern is in one corner. Kum Kang San's *Bamboo*, a 10-panel, early-20th-century Korean paper screen, is in the hall. RIGHT: The terrace. Philippe Starck chairs are gathered around a cast-resin-and-eucalyptus table. At rear is Noguchi's two-piece metal sculpture *Black and Blue*.





Interior designer Jennifer Post maximized drama in a Minimalist Tribeca penthouse by using strong contrasts, rich materials and abundant natural light. TYLER BOYE. The limestone fireplace and chemical-white oak cabinetry establish the palette that prevails in the living/dining room, as throughout. Rug from Odegard.

Modern Contrast

N AIRY PENTHOUSE IN TRIBECA PLAYS WITH COLOR AND LIGHT



Interior Design by Jennifer Post
Text by Kelly Vencill Sanchez
Photography by Michael Moran

There are certain words you'll never hear uttered by Jennifer Post. *Flowery* is one; *fluffy* is another. The New York designer has famously expressed her aversion to curves, preferring instead 90-degree angles that show off the precision of her lines. "It's got to be perfect," she'll tell you, "every corner, every soffit." She meticulously shapes space to meet the needs of her clients, but the result is never cold.

The same drive and seriousness with which she undertakes her design projects is reflected in her approach to work. On a typical day, Post attends to the details of six or seven residences. "I can't wait to work—my office is my favorite place in the whole world," she says. She will energetically hold forth on everything from the complexities of a given finish to the absolute need for elegance in everything she creates.

"I don't want to be thought of as the Modernist's Modernist," she points out. "I'm a classical Minimalist interior designer. Whether it's a 1,000-square-foot pied-à-terre or an 8,000-square-foot loft, it's got to be awe-inspiring. I'm not a decorator; I don't like tying in the millwork with the draperies and the rugs. I want the stone to stand by itself, the rug to stand by itself, the art to stand by itself.... But it all goes together."

So it was particularly felicitous when Post met a young New York couple—he a luminary in the financial world, she a leading research scientist—with a completely raw 7,000-square-foot space in a landmark Tribeca building. It wasn't merely the prospect of





Starting with an empty shell, Post (above) worked closely with the clients—a couple with three children—to give the residence a loftlike feel. RIGHT: An opening in the upstairs family room allows light to filter into the dining area. The photographs, by Andrew Moore, are from his 2000–2004 *Russia* series. Kravet Ultrasuede on dining chairs.



"The wife only likes dark brown and cream,"
says Jennifer Post. "The challenge was making the
space interesting and fluid with a limited palette."



The kitchen, walled from the dining area but open to the hallway, "is not open by typical New York loft standards," says architect Steven Learner, who worked with Post on the strucure of the interior, "but it gets a ton of light." Bulthaup cabinets.

afting a duplex penthouse
ıt of all that unfinished real
tate that drew the designer to
e job but also her clients' vi-
on for it: a warm yet modern
tegration of dark and light
aterials, with an emphasis
ı natural light. "I love a lot
glass and openness, and my
usband loves light," says the
ife. Adds the husband, "It was
nportant to have something
at was visually stunning so
at we'd love living there."

"These people are not fussy,"
ys Post. "They're very strong,
nd the apartment had to re-
ect that. The wife told me
e only likes dark brown and
eam; the challenge was mak-
g the space interesting and
ıd with a limited palette."

Coming onto the project so
rly in the process enabled
e designer to work with New
ork architect Steven Learner
ı the bones of what would be-
me the seventh and eighth
oors (and rooftop terrace) of
e turn-of-the-last-century
uilding. "Once I walked the
ace, I thought, I've got to
ake these people feel incredi-
y happy every time they wake
p in the morning," she ex-
ains. She then looked at flow,
mething she accomplished
ith larger-than-usual open-
gs from room to room and
few doors as possible. The
lection of materials—dark-
ained woods and four types of
mestone—was also crucial. "I
dn't want them to compete,"
e says. "And I didn't want it
look like an Oreo cookie!"
otes Learner, "We created
serene but muscular back-
op for the clients' photogra-
hy collection."

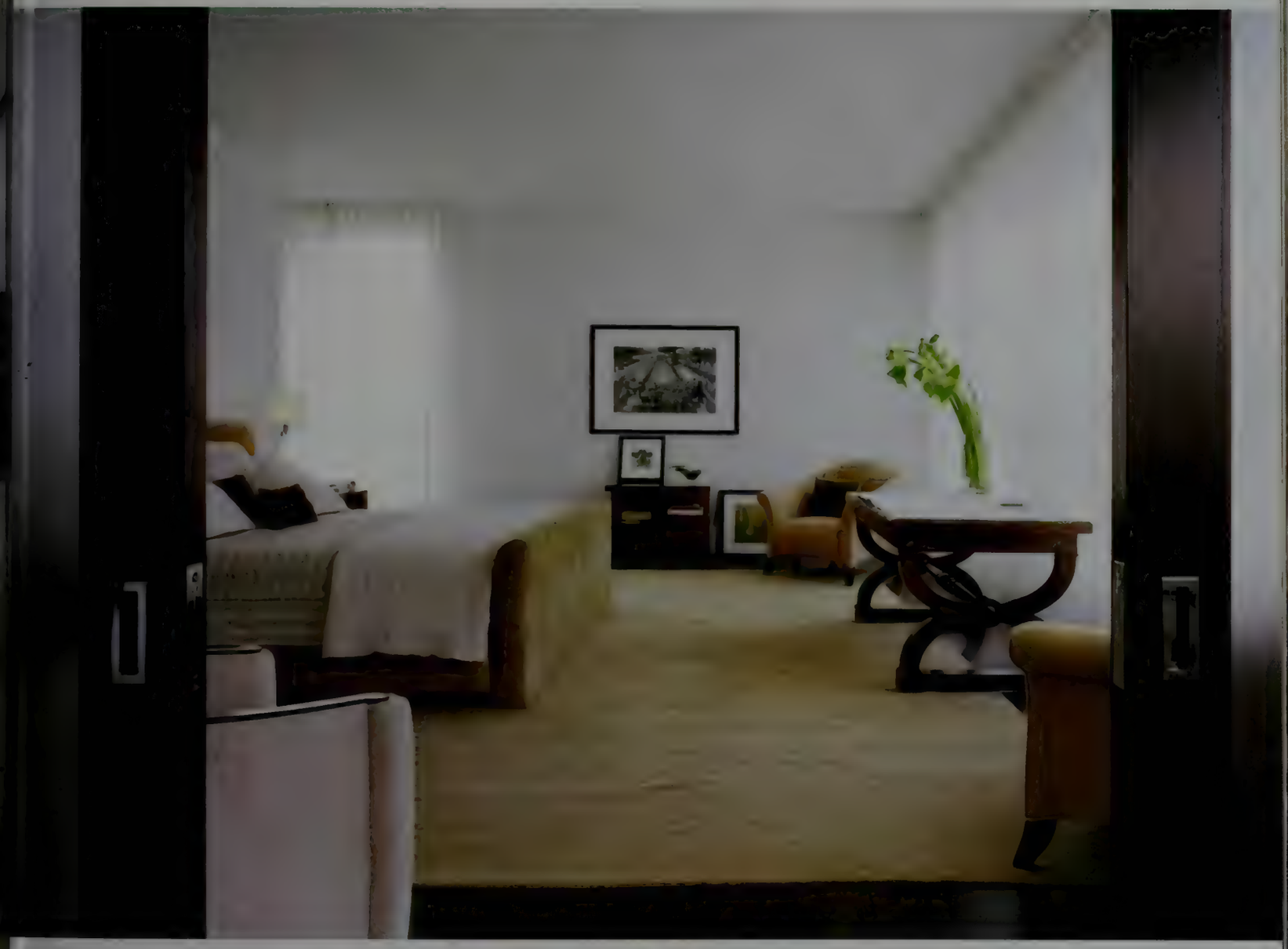
Perhaps the most striking
ature in an apartment with

double-height gallery "accentu-
es the architecture of the space,"
y s Post, who, with Learner, de-
gned a floating staircase of ebo-
ed white oak, glass and limestone.
e hall beneath is wide "so the
s can run up and down and lay
the toys," says the husband.

The family room—"the evening hub and entertainment area," says Post—leads out to a walled private terrace. As with the other public rooms, comments the wife, "I was very adamant that we not have draperies because of the openness and the clean lines." Shades, hidden in the soffits, can be controlled electronically.



"I exist in a world where precision is very, very important," says the husband, "so Jennifer and I really saw eye-to-eye."



When the couple did use draperies—as in the master bedroom on the upper level—they chose ones that were "very sheer, flowing, natural," the wife explains. The large photograph is by Sebastião Salgado. The writing desk is early-20th-century French. Profiles bed covered in Kravet Ultrasuede. Armani Casa bed linens, duvet and throw. Rug from Odegard.

nany is a staircase that seems o float from the seventh floor o the eighth in a double-height pace at the center of the resi- ence. "There are easier ways to uild staircases," says Post with laugh. "I wanted it to be trans- arent. It was an engineering eat to build it on-site." Says the usband, "It's a visual element hat you can see from essential- y all parts of the apartment. At irtually any time during the ay it's lit by natural light."

The expansive living/din- g room on the main floor ts the tone for the rest of e apartment, with its dark walnut floors, white carpet and immaculate furnishings upholstered in white. Then there's the long wall opposite the entrance: The ebonized-white-oak panels flanking the limestone-clad fireplace conceal some serious storage, including a wine refrigerator in the dining area.

Because the only natural light in the space came from the east-facing windows in the living area, Post came up with a way to illuminate the dining area at the other end: a nine-by-three-foot opening in the ceiling that looks through to the airy family room directly above. "Without it, there would have been no drama," says Post. "Their guests love it."

Mostly black-and-white photographs by Walker Evans, Robert Frank and Sebastião Salgado, and a rare Edward Weston portrait of Tina Modotti, as well as images shot by the husband, are displayed throughout. This is a residence rich in details: cashmere-covered chairs and a two-and-a-half-inch-thick rug in the living area; limestone treads on the stairs, whose banisters, like the safety rails elsewhere, are crafted of crystal-clear glass. "I exist in a world where precision is very, very important," says the husband, "so Jennifer and I really saw eye-to-eye in that

continued on page 283

Continental Thinking

TWO APARTMENTS IN CHICAGO FIND COMMON GROUND AND TAKE ON A WORLDLY FEEL

Architecture by Thomas Jakway, AIA/Interior Design by Hendrix Allardyce
Text by Jeff Turrentine/Photography by Tony Soluri



"We combined two apartments and gave the new space a Neoclassical vocabulary to complement the owners' art," designer Thomas Allardyce says of the residence he and his partner, Illya Hendrix, and architect Thomas Jakway renovated in Chicago. ABOVE: European antiques help create the entrance hall's elegant ambience. Janet Yonaty wallcovering. RIGHT: Claude Monet's *L'Arrivée à Montgeron*, 1876, hangs on a wall in the living room. Ormolu-mounted cut-glass boxes from Sotheby's are on the side table. Swedish parcel-gilt center table and sofa, Therien. Antique Agra rug, Mansour.



Pissarro's *La Louvre et La Seine du Pont Neuf*, 1902, left, and *Femme Assise aux Bas Rouges*, 1897–98, by Renoir flank the fireplace. "The deep wall color absorbs the light and allows the art to come alive," Hendrix notes. Mirror, kingwood commode and Gustavian armchairs, with Stark fabric, from Christie's. Sotheby's mosaic table. Janet Yonaty slipper chair stripe.




CHICAGO APARTMENTS
CLAUDE MONET
Work





Designers Illya Hendrix and Thomas Allardyce get to Paris as often as they can—to shop for clients, to visit friends and sources or simply to relax and enjoy themselves. "We've been fortunate enough to spend time in some of the most beautiful spaces in the city," says Allardyce. "I can't tell you how great an effect it's had on us to see how people there live—really live—with their antiques."

It's a lesson he and Hendrix must inculcate in some clients, who may adore all of their new chairs, tables, sofas, rugs and beds without being fully certain that they're allowed to use them. Yes, the designers assure them: Go ahead, it's perfectly fine to sit on that 18th-century fauteuil we've brought back for you, or to toss the day's mail atop that Régence ormolu-mounted and brass-inlaid commode. That's what they're there for, after all.

But it wasn't the case with a pair of clients from Chicago, a couple who cite Paris as one of their favorite cities in the world, and whose art collection, dominated by Impressionist works (including paintings by Renoir and Monet), bespeaks a natural affinity for the genteel emblems of pre-20th-century Europe. Seeking a little more space than their Gold Coast apartment afforded, they looked at modern buildings, which might have allowed them to live in a sleek penthouse with breathtaking lake views. But these old souls "loved the fact that their current building was historic," says Allardyce, "and also that they were on a lower floor—so that when they looked out their windows, they saw foliage. When the apartment next door came up for sale, they grabbed it."

And so was born an ambitious project in which the Los Angeles designers, working with Palm Springs–based architect Thomas Jakway, turned two apartments into one, reconfiguring the newly acquired space and making it into a master suite encompassing a bedroom, a sitting room, dressing rooms, a bath and a gym. At the same time, Hendrix and Allardyce added interior details—wallcoverings, panels, moldings and carved plaster reliefs—to help form what Allardyce calls a Neo-

"Great emphasis was placed on symmetry," says Hendrix. LEFT: In the dining room, six Hendrix Allardyce–designed chairs, covered in antiqued leather, surround a 19th-century table. The Tang Dynasty ceramics and the Charles Schneider mottled-glass vase are from Paul Ferrante. The brackets, sconce and chandelier are from Christie's. Balloon shade linen, Lee Jofa.

classical vocabulary. "Neoclassicism is not actually one distinct style," he says. "It's an approach that reinterprets the classical architecture of ancient Greece and Rome, with a special emphasis on symmetry and restraint."

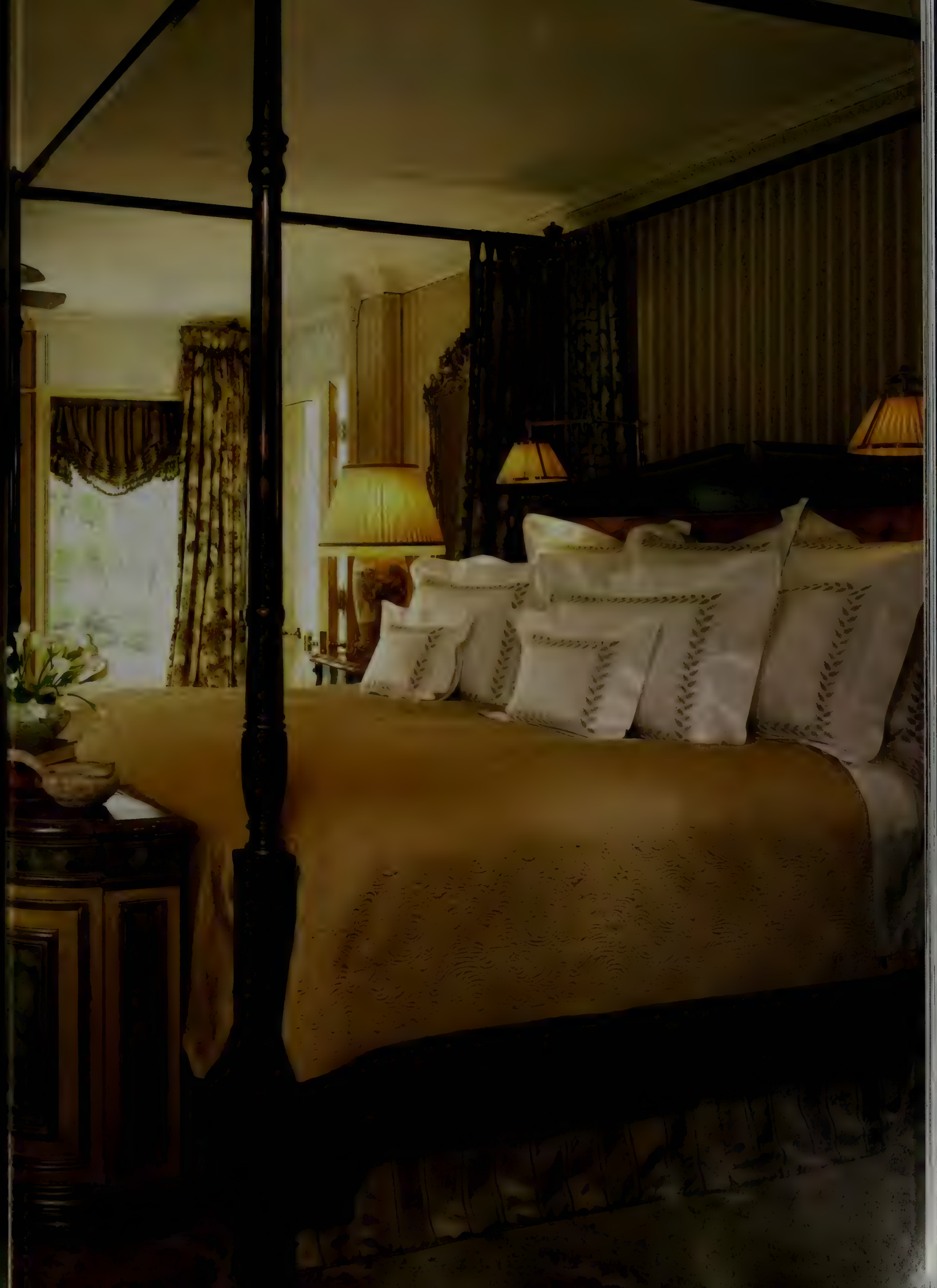
Once this all-important vocabulary had been developed, it was time to start speaking in fluent, elegant sentences. To impart a noble character, Hendrix and Allardyce brought in scores of European furnishings from the 17th, 18th and 19th centuries. In keeping with Neoclassicism's fundamental tenet of harmony, no one piece is supposed to shine above the others; all have been chosen, regardless of their provenance, for their ability to work together and create a balanced whole.

The tone of restrained European grandeur is set in the entrance hall, a relatively small space that nevertheless manages to house two large giltwood mirrors from the 18th century, a circa 1790 Italian painted and parcel-gilt armchair, a Louis XVI giltwood bench and a pair of 19th-century French black-lacquered, bronze-doré-mounted cabinets, among other pieces. More giltwood furnishings—including a 17th-century octagonal Spanish mirror and a Louis XVI canapé—are to be found in the living room, along with many other pieces from Italy, France and Sweden. In the dining room—where wallcoverings and other fabrics cast a warm, golden glow, as they do in all these rooms—a 19th-century, Louis XIV–style repoussé mirror hangs above a painted and marble-topped sideboard.

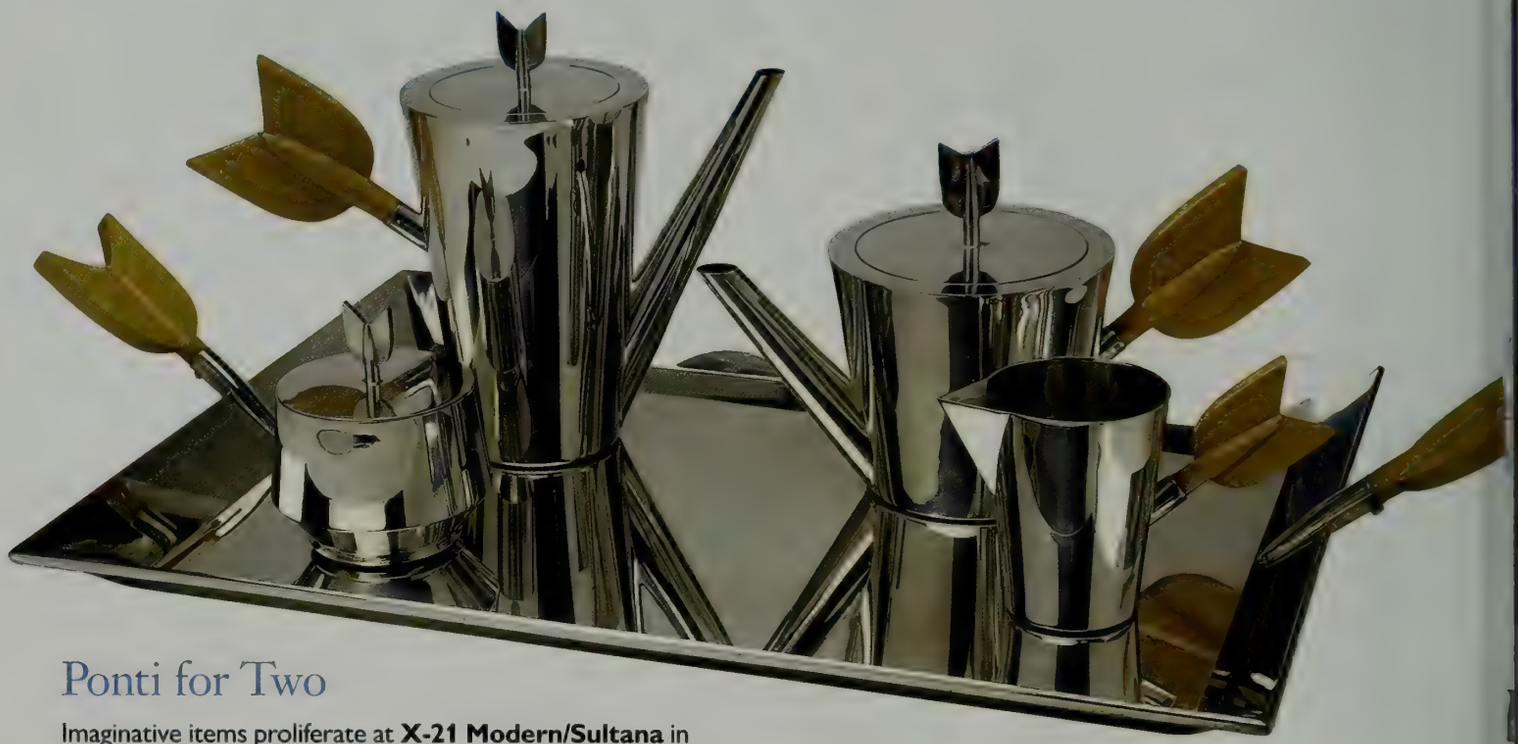
If there's one thing their Parisian travels have taught Hendrix and Allardyce, says the latter, it's that people can, and do, live casually with fine things. They really do sit on those 18th-century chairs—they're not just museum pieces. In an apartment that rivals a small shop on the Carré des Antiquaires for its thoughtful selection of European antiques, it probably can't be stressed enough; as it happens, these clients can't help but interact with decorative history throughout their normal day. "That lesson underlies all of our work," he says. "Everything we select is chosen not just for beauty but for comfort." □



Green and gold tones warm the master suite. On either side of the fireplace stands an 18th-century parcel-gilt fauteuil from Therien. A Baroque-style credenza, designed by Hendrix Allardyce, is at the foot of the custom four-poster bed. An Italian gueridon with a specimen-marble top is in the corner. The wallcovering is from Clarence House. The drapery floral is from Stark.



Discoveries by Designers

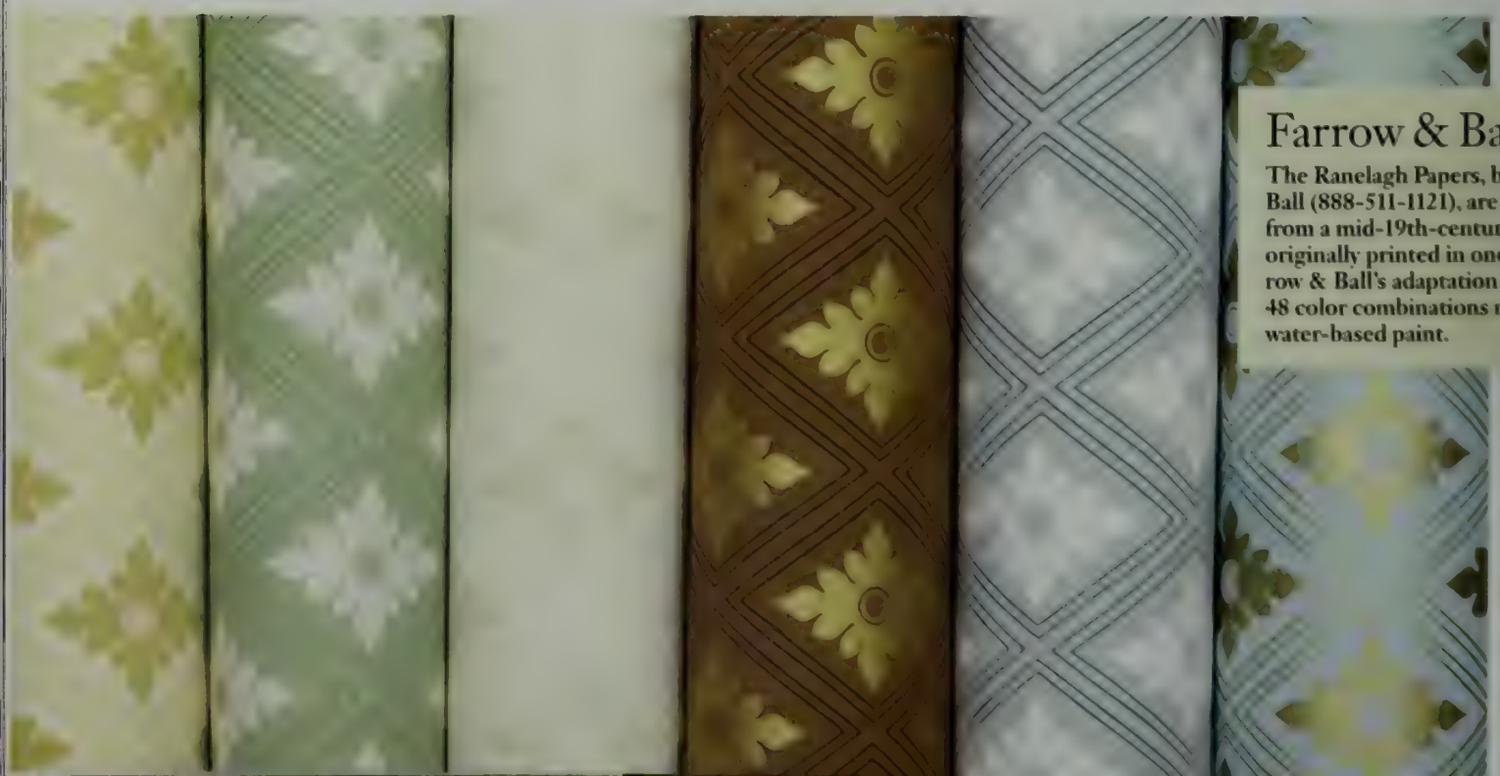


Ponti for Two

Imaginative items proliferate at **X-21 Modern/Sultana** in San Francisco. Rarities include a 1970s authorized issue of a tea-and-coffee service designed by Gio Ponti for Christofle in 1925, from Pampaloni Metalsmiths, of Florence. The silver-plated-brass service, $3,600, has Ponti's signature and was a floor sample at Gump's in San Francisco, though not a single order was ever taken.

X-21 Modern/Sultana, 890 Valencia St.
San Francisco, CA 94110; 415-647-4211
www.x21modern.com

Gio Ponti's design triumphs cover a broad range, from architecture to interiors to the decorative arts.



Farrow & Ball

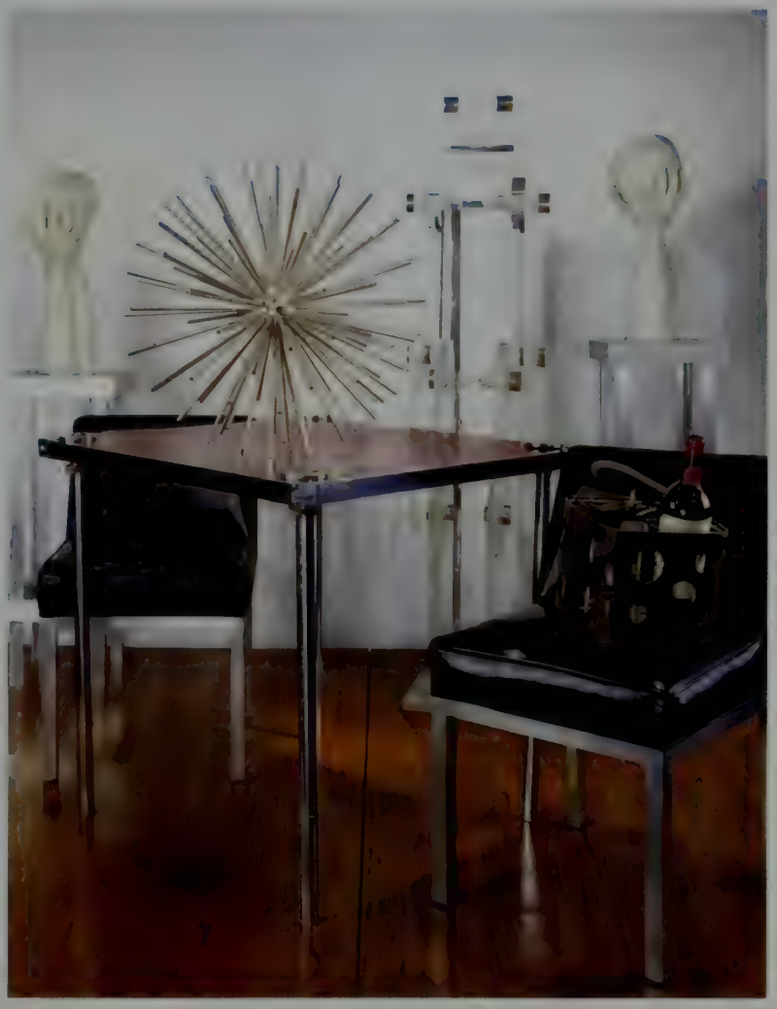
The Ranelagh Papers, by Farrow & Ball (888-511-1121), are derived from a mid-19th-century design originally printed in one color. Farrow & Ball's adaptation comes in 48 color combinations made with water-based paint.

Modern en Masse at Mantiques



Mantiques Modern's multilevel Manhattan showroom contains offbeat Modern furniture and accessories along with singular pieces by noted designers. Among them are a 1950s Mathieu Matégot enameled-metal dining set (above, the table, $4,800); a 1940s leather wine holder, $1,600, and a games table, $2,900, both by Jacques Adnet; a 1968 starburst sculpture by Curtis Jere, $3,600; and a pair of Richard Etts cast-plaster lamps that depict the artist's hands, $3,600 (right).

Mantiques Modern, 146 West 22nd St., New York, NY 10011 212-206-1494; www.mantiquesmodern.com



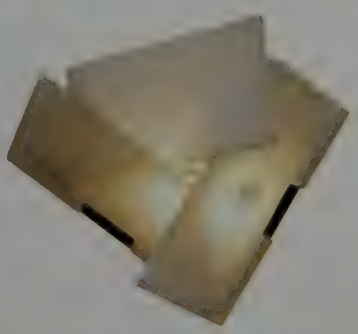


More Mont

Manhattan's Kerson 20th Century Design (212-229-2406; www.kersongallery.1stdibs.com) has a 1940s gold-leafed low table with original round glass top, $8,500, signed by James Mont.

Saco Gallery

Since 1995 Miguel Saco has curated an eclectic array of 20th-century objects prized equally by designers and collectors. The Miguel Saco Gallery (212-254-2855; www.miguelsaco.com) shows a pair of 1930s Jean Royère Croisillon chairs in walnut, $14,000, and a pair of circa 1924 alabaster sconces by Pierre Chareau, $24,000.





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The Spirit of Summer

ON LAKE MICHIGAN, A HOUSE CAPTURES THE SEASON'S ESSENCE





Architecture by Nicholas J. White, AIA/Interior Design by Lawrence Boeder
Text by Susan Sheehan/Photography by Tony Soluri

In Harbor Springs, a resort community on the northern shore of Lake Michigan, a good piece of waterfront property is hard to find. Summer residents pass their places from one generation to the next. A few years ago William and Patricia Anton had a chance to buy a two-bedroom cottage called Break O Day, which they had rented on and off for a number of years. Instead of tearing it down—that is not the Antons' way—they gave the cottage to a young couple, who took it apart, moved it and reassembled it on a piece of vacant land they owned down the road. The Antons engaged Nicholas J. White, an architect who lives year-round in nearby Petoskey, Michigan, to design a spacious new house on a lot White describes as "deep, narrow, sand-duney and covered with birches, firs and pines."

"I designed a traditional Victorian shingled cottage, with fieldstone columns supporting the front entrance porch," White says. "They specified that the house should be the same shade as the original cottage, so it's lemon yellow. They wanted it to be comfortable for two people to live in yet large enough to hold a party for 200. The Antons requested an open floor plan: The idea is to open the front door and look all the way through to the large lakeside porch, where so much of life happens, and beyond the porch to the water."

The porch has a heated limestone floor and can be screened

OPPOSITE BELOW: Architect Nicholas J. White drew inspiration from local Shingle Style cottages for William and Patricia Anton's northern Michigan summer house. BELOW: "Bright colors and warm light create an inviting atmosphere," designer Lawrence Boeder says of the living room. He continued the vivid palette throughout the residence. The oil is by Pauline Palmer. Low table, Ralph Lauren Home. Lee Jofa chair and pillow check. Sofa trim and carpet, Stark. Scalamandré drapery fabric; Brunschwig & Fils drapery sheer.




LOVE
ABOUT
YOU



in or glassed in, depending on the weather, by flicking several switches. William and Patricia Anton, the founders of Anton Airfood, the second-largest airport restaurant company in America, also asked White for three kitchens: There is a family kitchen and a catering kitchen on the first floor and an outdoor kitchen overlooking the lake. "We're in the hospitality business, and we like to entertain," says Patricia Anton.

A grand entrance was another wish. White obliged, creating a dramatic main hall on axis with the living room. Crowning the space is a vaulted, trompe l'oeil ceiling. It is a hand-painted vision of blue sky, multicolored flowers and vines, and fanciful gold-leafed ribbon floating through clouds, inspired by the ceiling in the billiard room of the Medici villa of Poggio a Caiano in Tuscany.

The vibrant hues of the ceiling hint at the rest of the house's palette. "The Antons have no fear of color," says Lawrence Boeder, the Chicago designer introduced to the Antons by White, with whom he had worked previously in northern Michigan. "It was a pleasure to jump right in and select the bright, happy colors Patricia said they liked," Boeder recalls. The first thing ordered for the living room

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Although the Antons entertain often, they eschewed a formal dining room. Instead, various informal indoor and outdoor spaces accommodate guests for meals. LEFT: Named for the original cottage on the property, the Break O Day room serves as a morning gathering place. Sofa and club chairs, Michael Taylor. Stark carpet. TOP: A sun porch offers another dining area. Scalamandré back cushion fabric; Edelman leather on seats. ABOVE: "The master bedroom was inspired by the Venetian glass chandelier and the 18th-century music stand," explains Boeder. Bed and chairs, Julia Gray. Secretary from Holly Hunt. Baker mirror.



The sun porch: Lloyd Flanders wicker furniture. Ralph Lauren Home pillows. Giati sofa cushion fabric. OPPOSITE: Little Traverse Bay is viewed from the west porch. Maureen Parker chose native plants for the landscape. Weatherend Estate table and chairs, with Giati fabrics.





JIM MCHUGH

ARCHITECTURAL DIGEST VISITS

Lionel Richie

AT HOME IN BEVERLY HILLS WITH THE SINGER-SONGWRITER

Interior Design by J. Jonathan Joseph, ASID, and Peter Schifando
Text by Nancy Collins/Photography by Mary E. Nichols





"The biggest compliment you can give me," singer-songwriter Lionel Richie (top) says of his Beverly Hills home, "is to walk into any of these rooms and say, 'I can stay here for a while.'" ABOVE: The façade of the Italian Renaissance Revival house, designed in 1929 by architects Harry Koerner and William J. Gage for Carrie Guggenheim. Architect Robert Attree and designers Peter Schifando and J. Jonathan Joseph updated it for Richie. RIGHT: The molded-and-painted-plaster ceiling sets the tone in the living room. A pair of 17th-century Italian columns flank the fireplace. On the mantel is an inlaid-marble fragment from a Sicilian church. Schifando custom-designed the pelmets and the onyx-topped table. Janet Yonaty drapery tiebacks.





I feel about my home the way I feel about my music: You have to take chances," says Lionel Richie. "When I wrote 'All Night Long' as well as 'Three Times a Lady,' it was dangerous, because at the time black guys were singing neither calypso songs nor waltzes. But since you only get one shot at life, let's make it a challenge. That's how I feel about this house."

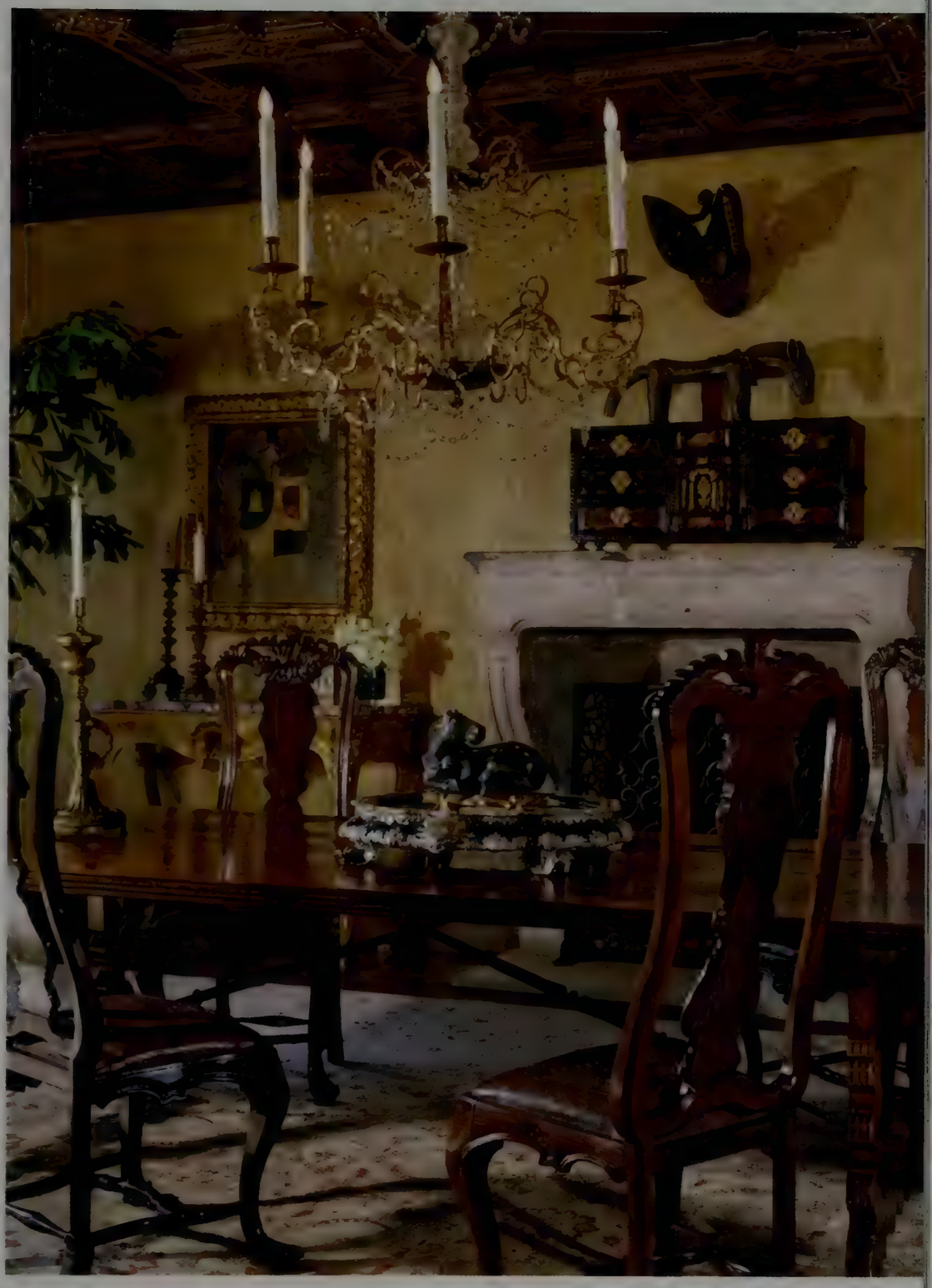
And a challenge is exactly what the singer-songwriter got when he snapped up the 28-room mansion, built in 1929 for Carrie Guggenheim by architects Harry Koerner and William J. Gage on a knoll overlooking the Los Angeles Country Club. "It's a house you don't find anywhere, much less 10 minutes from the center of Beverly Hills," he says of the Italian Renaissance Revival structure that hadn't been updated for almost a decade.

"Everybody looked at it and had the same response: 'Beautiful, but we don't want to do the work.' And in fact I was reluctant," he admits. It was his then wife, Diane, who said, "This is fabulous." "So I figured we'd put in a couple million, freshen it up and move in. Three and a half years later, it's still not finished."

And may never be, since Richie admits that creating music and homes are simultaneous pleasures. The first job for the couple, who remain "great friends," Richie says, was simply uncovering the splendid bones under the kitsch: the gorgeous wood floors, pristine due to years buried under white carpeting; the entrance's luminescent limestone walls, darkened—and hidden—under varnish. "A house is like a human being," muses Richie. "There's something wonderful about an 80-year-old with wisdom, but what did it look like when it was 19? What was the inspiration when the house was first built? That white stone was the house's youth."

As for the home's overall mood, "what I'm trying to do here is show travel," says the entertainer, who's always on the road, "and finally I've found a place where I can apply everything I see in other countries." These disparate ideas he trickles back, via photographs sent by e-mail, to the "masters who pull my ideas together"—a team comprising interior designers Peter Schifando and J. Jonathan Joseph and, until his recent death, architect Robert Attree.

A case in point of Richie's inspired wanderlust is the subtle palomino hue of the building's exterior, first spotted on a cardinal's house he saw on a hilltop in Lake Como. And then there's the high-gloss,



"We tried to respect the architecture and provide an environment to suit an accomplished celebrity," Schifando says of the décor. OPPOSITE: Elsewhere in the living room, an 18th-century embroidered wall hanging serves as an elegant backdrop to the custom amboyna piano. The textured-silk-upholstered furniture adds lushness. Richie's collection of Charles X opaline boxes adorns a low table.

ABOVE: The dining room is distinguished by its original carved-wood-and-plaster ceiling. A suite of 18th-century mahogany chairs surrounds a walnut refectory table. The centerpiece is a silver-and-black-lacquer plateau that once belonged to comedian and actor Danny Thomas; on it rests a Chinese stone horse. African sculptures are on and above an inlaid-tortoiseshell chest that stands on the limestone mantel.



Richie's many awards include five Grammys, 16 American Music Awards and the 1986 Oscar for Best Original Song; a selection of them is displayed on the oak shelving in the library. The seating area is anchored by a sofa covered in a cut velvet. Flanking it are a pair of Italian Rococo painted and gilded chairs. A specimen-marble-topped low table with an iron base is at center.

pale yellow Venetian plaster on the walls of the capacious living room, inspired by Richie's visit to Poland's presidential palace. "The mirrored effect of the walls was so beautiful, I had to ask: How do you do this?" With several layers of paint, buffed and polished like a stone, he learned. "It's not easy to come by, but once it's done, the room can have a single chair and it works." He pauses. "The things that inspire me," he laughs, "were done years ago, with cheap labor and materials. Trying to re-create them has cost me a bloody fortune."

Still, in this moveable feast of the imagination, it's the personal touches that mesmerize: a bronze sculpture depicting Richie's hand intertwined with that of his father; framed letters from Booker T. Washington and George Washington Carver to Richie's grandmother, a faculty member at the Tuskegee Institute in Alabama, where the singer grew up; two paintings in the billiard room by jazz trumpeter and pal Miles Davis. The kinetic abstracts ("brilliant, complicated, twisted and turned in every way, just like Miles") are signed on the back: "To the best from the best."

With its high ceilings, dramatic staircases, sweeping promenades and international panache, Richie's manor house could be anywhere in the world—which is just the way he planned it. "I call the rooms in my house destinations. If I want to be in a suite in Paris, I go upstairs to the bedroom and close the door. Italy? I walk outside to the stone path bordering the property and look back to see the cardinal's house. With my career, I have to get on a plane every other week. So when people ask, 'Where do you go for vacation?' I say, 'I go home.'" □





ABOVE: The sunroom. The piano, which Richie still uses, is the one on which he composed several of his hits with The Commodores. A bronze bust of Malcolm X is at left. The painting is by Richie's longtime friend Miles Davis. LEFT: The rose garden, on the south side of the residence. "I see a home as the total piece of property—there must be a garden and a view of it," Richie says.

"Finally I've found a place where I can apply everything I see in other countries."

Visit ArchitecturalDigest.com for a look inside the homes of other music industry icons.



ABOVE: The master bedroom overlooks the rose garden. Painted and gilded Italian Renaissance–style bed from Ebanista. BELOW: The master bath was designed by Richie's former wife Diane Richie and designer Karen Carsello. With its large size, oak floor, original molding and limestone fireplace, the space has the feel of a living room. The mahogany-finished tub case enhances the ambience.



"If I can't find a lyric, I walk to the end of the garden and say, 'OK, God, they're expecting me to be famous; I have things being delivered for the house tomorrow; I need a second verse,'" Richie says. RIGHT: At the rear of the 17,000-square-foot house are a series of limestone terraces, a swimming pool and a stone poolhouse. The lush grounds feature cypress and magnolia trees and 'Iceberg' roses.

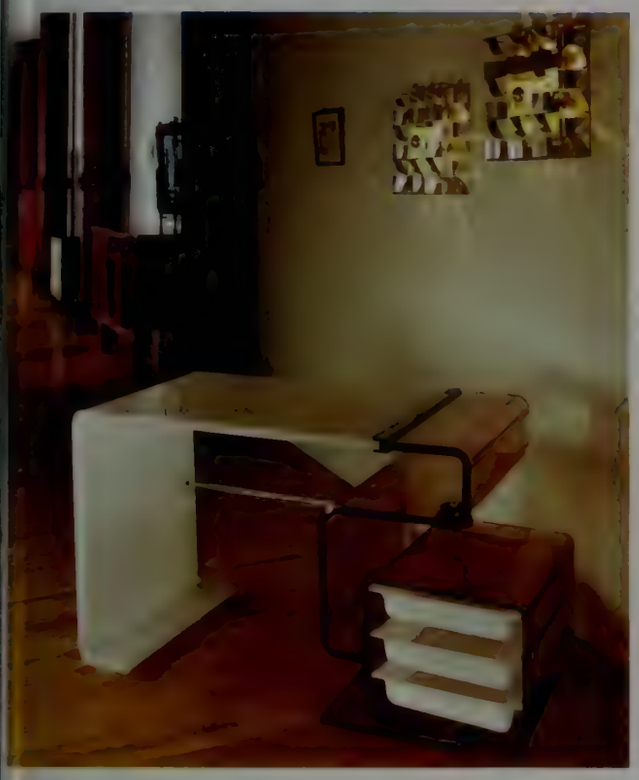






Old World Weavers

Designer Geoffrey Bradfield has created his first fabric collection for Old World Weavers (212-752-9000). His designs include *Jemima* (left, in Caribbean); *White Hall* (center), an embroidered silk with clipped-velvet accents; and *La Spiro* (right), a woven scroll pattern.



A Translucent Glow in the City

Gallery 440 in Manhattan has a selection of streamlined mid-century designs. Rena Dumas, the Greek-born architect and designer whose commissions include Hermès boutiques worldwide and the Paris headquarters of Christie's, conceived an opaque desk in white and smoked Lucite in the 1970s, $7,500. A pair of signed aluminum sconces by Max Sauze, $2,000, cast starburst fingers of light on a wall or a ceiling.

Gallery 440
440 Lafayette St.
New York, NY 10003
212-979-5800



Hjort's furnishings were exhibited at the Stockholm Exhibition in 1930.



Benchmark

A stunning 1930s French Art Déco settee handcrafted from walnut with caned seats and back panels, $8,000, is at Angie Zupan's Los Angeles shop Orange (323-782-6898; www.orangefurniture.com).

Say Good Light

One of two circa 1940 chandeliers, $34,500, attributed to Axel Einar Hjort, measures nearly six feet in length. Each one has two pieces of etched satinized glass connected by a silvered-brass rod with a spiked design. They are available at Joakim von Ditmar's new Manhattan gallery, or by appointment in Stockholm.

Joakim von Ditmar, 27 E. 67th St.
New York, NY 10021; 212-505-5458
www.joakimvonditmar.com

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Nested in the New York Sky

A LOFTY FLOOR OF THE TIME WARNER CENTER IS A PERFECT PERCH FOR FAMILY LIVING

Interior Design by Robert Couturier
Text by Steven M. L. Aronson
Photography by Durston Saylor

What, this side of Spidey, possessed an international investor and philanthropist to make the leap from a town house just off Fifth Avenue to one of the highest floors of the Time Warner Center on Columbus Circle? "He was cloistered in his fourth-floor office and felt he wasn't seeing enough of his wife and two young sons, who were spread out over the other four stories," his interior designer, Robert Couturier, explains. "Those five stories just separated us and isolated us," the wife is quick to confirm. "Here everybody is on the same floor and you can sort of just wrap your arms around the whole family." "Here," one hastens to add, is the entire 78th floor of the center's south tower—all 8,500 square feet of it. "And there's another big plus," she confides. "I'm getting ready to do this mountain in China, and I decided to train by running up and down the stairs of this building."

For the designer, the question that loomed almost as large as that mountain was: How do you bring "history and culture" to something as supremely impersonal as the Time Warner Center? The answer: antiques, the more the better—and what's more, of any given country, period, or pedigree. He saw these disparate



A couple with houses all over the world commissioned Robert Couturier to decorate their New York apartment, which occupies the entire 78th floor of the Time Warner Center. RIGHT: The living room has an 18th-century Chinese six-panel lacquered screen. A Louis XVI daybed by Jacob sits across from a Couturier ottoman and sofa, both in a Brunschwig & Fils white silk.







ABOVE: In choosing an eclectic mix of furnishings for the living room, Couturier had a floor-to-ceiling view of the Manhattan skyline to play off. Flanking a daybed are a Régence fauteuil and a Louis XIV parcel-gilt armchair, both in walnut. The carpet, an Ushak, is circa 1870. Drapery sheer and pillow silks, Bergamo. OPPOSITE: A pair of Louis XV gilt fauteuils with their original silk velvet sit in front of a Louise Nevelson wall sculpture.

ABOVE: Beyond Jean Dunand's 1925 lacquered greyhound doors is the dining room, a space that Couturier (below) sought to instill with "understated luxury." Prominent pieces include the 1940 Serge Roche torchère and the circa 1770 21-light iron-and-giltwood chandelier.

OPPOSITE: To provide the wife's study with a heightened sense of warmth, the designer upholstered the walls in a red silk—a striking counterpoint to the zebra-stripe carpet. The desk, crafted of bronze and leather, is a contemporary design by Ingrid Donat.



objects all working together as densities to stabilize and anchor the rooms so they didn't go flying out the window. "Besides," he says, "in an ultra-sleek building like this, modern furniture would only have made the apartment look like a gigantic hotel suite."

It's collections that give character—"no collections, no character," Couturier pronounces. Happily, the clients' holdings already included modern art (works by De Kooning, Dubuffet, Diebenkorn, Baselitz, Hans Hofmann, and Louise Nevelson, whose monumental jet-black wood assemblage lends needed weight to the immense, glass-walled living room), not to mention Orientalia (Chinese and Japanese screens, Tang Dynasty horses, and 17th-century foo dogs, one of which "one of our two black Labs managed to chew the ear off and I had to have a museum restorer put it back on," the wife volunteers). And, thanks to Couturier, they also include tip-top furniture, French (Louis XIV right through the big-ticket Art Déco names Ruhlmann, Dunand, and Serge Roche) and other Continental (the dining room's 18th-century Italian chandelier, which shimmies when the wind is strong, and the living room's circa 1920 German globe with its



He saw these disparate objects all working together to stabilize and anchor the rooms.

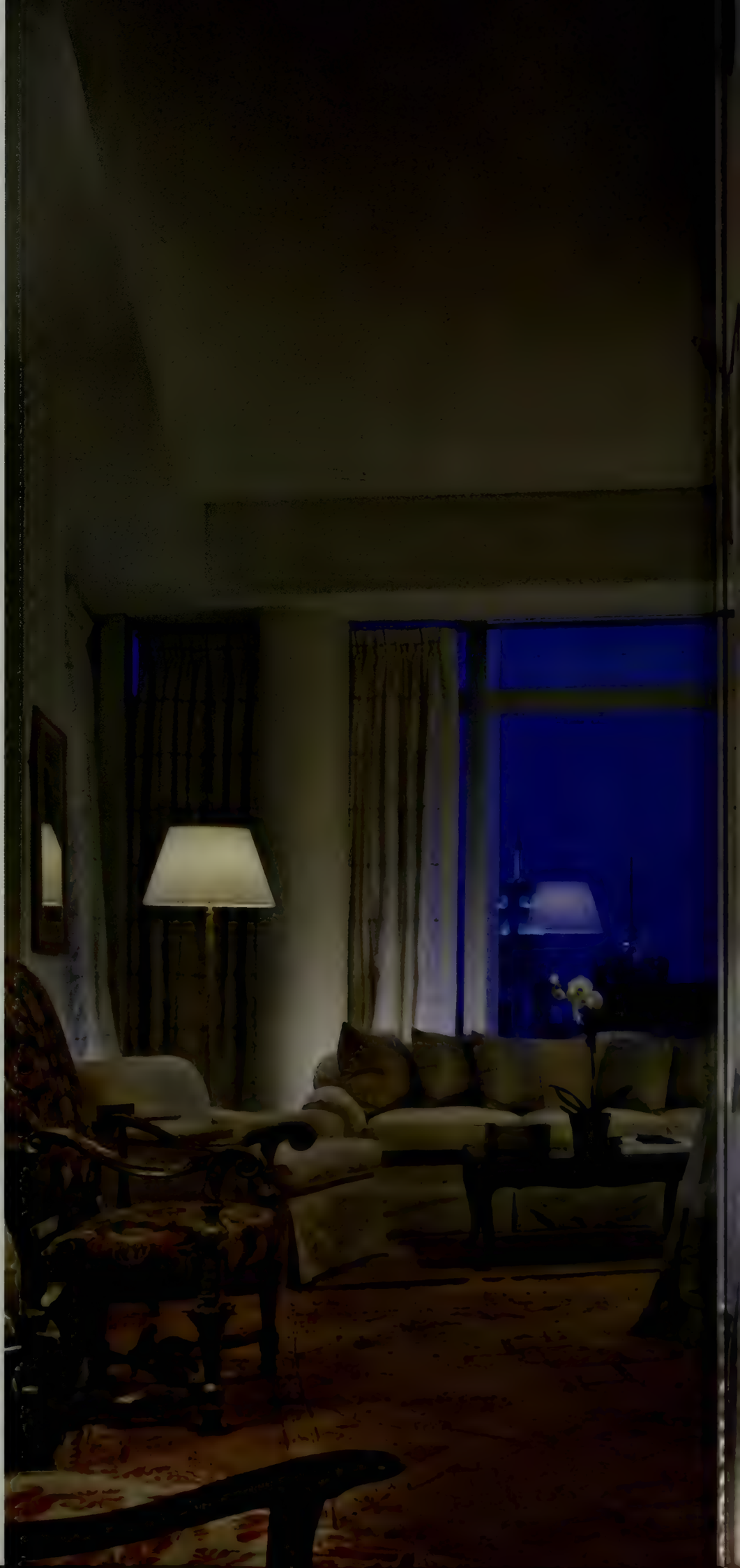
encircling bronze figures that in effect make the known world go round).

"These pieces have nothing in common historically—nothing," Couturier acknowledges. "But the quality of everything here is so high, and all excellences work together, I've always believed." Asked how he determines what exactly to put next to what, he demurs: "I enjoy playing what I call the game of associations, which has no rules." The ensuing mix is so successful that no single piece can be heard screaming, "Look at *me*!" Organized as they are in orderly groupings here on the one floor and bathed in the unrelenting light from the windows, the clients' old things *all* look sharper, cleaner, and "more unconfused." There is, it would seem, plenty of rigor in the designer's M.O.—but no mortis.

Couturier kept the background simple and neutral, lacquering the dining room white so its petit-point-upholstered Louis XIV chairs would stand out in high relief and the living room café au lait to give it "life and depth." He "personalized" the wife's study with a cherry-colored handwoven-silk fabric from Laos and the master bedroom with woven-silk wall panels that look like straw (the media room boasts genuine straw walls). As for window treatments, "the clients needed to be protected from sunlight and vertigo," he insists, elucidating the various layers of silk, linen, and cashmere he put to use. "The colors and textures all hang together," the wife says. "The apartment just has this very mellow sense of well-being—remember that old James Taylor lyric, 'a song that they sing of their home in the sky.'"

The husband commandeered the room

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The master bedroom, with its silk-covered paneled walls and Couturier-designed four-poster bed, sofa and lounge chairs, overlooks the Empire State Building, among much else. "The custom canopy bed," says the designer, "creates a room within a room." The drapery silks on the windows and on the bed are from Bergamo.

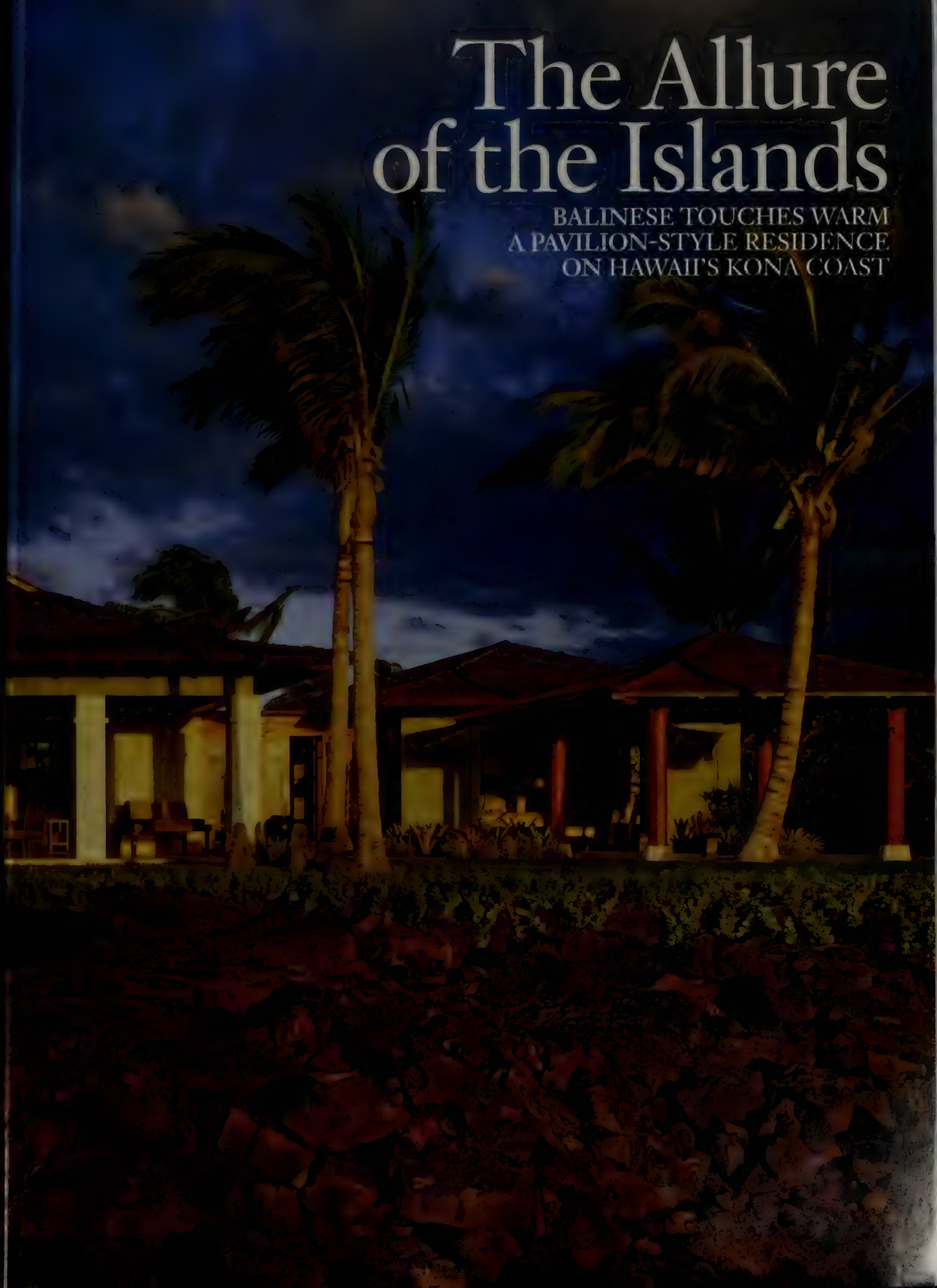




"It's a contemporary blend of Hawaiian cottage style with Southeast Asian and Balinese influences," architect Mark de Reus says of the house he and designer Mary Philpotts McGrath built for a family on the Big Island of Hawaii. THESE PAGES: The residence's three pavilions overlook a cove on the North Kona Coast. Coral-stone columns support the roof of the living pavilion, center.

The Allure of the Islands

BALINESE TOUCHES WARM
A PAVILION-STYLE RESIDENCE
ON HAWAII'S KONA COAST





Architecture by Mark de Reus, AIA, of Hart Howerton
Interior Design by Mary Philpotts McGrath, ASID/Landscape Architecture by Anne Howerton, ASLA, of Hart Howerton, and David Y. Tamura, ASLA
Text by Patricia Leigh Brown/Photography by Mary E. Nichols

To Hawaiian elders, the phrase *ka nohana lokahi* alludes to a profound connection to place. On the Kona Coast, the violent harshness of coal-black lava fields descending from volcanoes to the sea exerts a kind of gravitational emotional pull on those who live there. "We didn't want to compete with the intimacy of lava, sea and sky," says the owner of a tropical residence inspired by the cultures of the Pacific Rim. "This is a little bit of heaven that broke off onto the earth."

Here, where Madame Pele, the goddess of volcanoes, still resides, the elemental force of nature was the starting point for a family residence designed by architect Mark de Reus, then a principal at the San Francisco–based firm Hart Howerton. "Too many houses feel like you're trespassing just by putting your feet in the front door," says the husband. "We wanted this house to be happy, inviting and playful."

The architect, who was born in Idaho and worked for a time in San Francisco, spent five years practicing in Jakarta before moving to the Big Island. His clients, a family from the Bay Area, had traveled widely, scuba diving and sailing in the South Seas before deciding to build the residence—their first from scratch. The interior designer, Mary Philpotts McGrath, is based in Honolulu.

In the traditional architecture of Bali, they found the jubilant spirit they were looking for. "What's fun in the tropics is blurring the distinction between inside and out, opening up the walls to live among the gardens," explains de Reus, who drew upon an extensive retinue of Indonesian artisans. "Both the owners and I have a fondness for Balinese design. It



ABOVE: The living pavilion opens onto a garden. "It's a gathering space that is comfortable and casual and is laced with vivid color," Philpotts McGrath says. Lee Jofa solid-color sofa fabric and stripe. McGuire sofas and chairs. LEFT: Water spills from four pots in the reflecting pool, "providing the subtle sound of water and creating a sense of formality for the courtyard garden," says de Reus.

ABOVE: In the dining room, the woven chairs, from PierceMartin, "have an informality that deliberately contrasts with the slab design of the teak table," says de Reus. A circa 1920 *tansu* was split in two to form the long buffet. Topping it are Balinese temple candleholders and a water buffalo cowbell. Tapas from New Guinea hang on the wall. OPPOSITE ABOVE: Monkeypod cabinetry warms the kitchen.

RIGHT: Built-in beds on the guest cottage's screen porch "offer overflow sleeping as well as a place for guests to gather," says the designer. The golden-plaster walls, woven-mat ceiling, teak doors and hickory floors "serve as a rustic backdrop for the furnishings."





was nice to be able to bring in their strong affection for that culture in a respectful way."

The compound, which consists of three separate pavilions, is situated close enough to the ocean to feel the salt spray but also faces protectively inward toward a serene tropical garden, designed by landscape architects Anne Howerton and David Y. Tamura, and a reflecting pool. Although not a literal reproduction, it recalls the Balinese vernacular of thatched pavilions grouped around an inner courtyard, crafted out of natural materials like teak and bamboo and embellished with elaborate carvings.

It feels a bit like a travelogue come to life. Fans whir evocatively from ceilings, many of which are constructed with traditional bamboo matting and teak beams. Javanese coconut-palm columns rise languorously in the corners of the dining room. Cabinets in the master bath are hewn from lustrous tropical monkeypod wood, an exotic material "quite different from the nut bowls you get in the Philippines," de Reus says wryly. Smooth exterior columns are cut from coral stone "to bring the coastline in," he adds.

Along the residence's craggy lava shoreline, white coral from the ocean is washed up and strewn across the blackness—nature's chic design touch. "When the sun comes up, the scattered coral becomes illuminated in flaming orange and red," says the husband. "It's our favorite time of day."

The master bedroom is a tropical sanctum in which the man-made (a set of gold-leafed and intricately carved Balinese temple doors specially scaled for the residence) communes with the natural (an outdoor stone soaking tub made from a single piece of West Javanese river stone).

The palette of the plaster walls—salmon, celadon, creamy peach and gold—reflects the clients' adventurous attitude. "One of the most interesting things about working with this couple is that they're not afraid of color," says Philpotts McGrath.

They were equally undaunted by furniture and objects of intriguing provenance—water-buffalo-hide lampshades, framed New Guinea bark cloth and even a green-lacquered antique Chinese opium bed converted into a low table. The designer recruited local artists like Yvonne Cheng, an Indonesian painter living in Hawaii. The imposing teak slab table in the dining room is Philpotts McGrath's own design, inspired by a canoe. "We wanted to keep everything



OPPOSITE: The hand-carved doors de Reus designed for the den were inspired by the doors of Bali's Kingdom of Buleleng and Singaraja palaces. "Balinese doorways are such great celebrations of passage, of moving through a portal with a sense of discovery," he says.

very informal," she explains.

Carved fence-post figures from Borneo are placed throughout the property, appearing Zelig-like both indoors and out. "There's a sense of mystery and surprise everywhere," says the husband. "I think of these figures as a little troop of friends peering out of the lava."

The residence stretches along the ocean to a private cove, where it is possible to get up close and personal with whales and dolphins and manta rays. Surrounded by lava walls, the compound is approached through an open-air pavilion of cut lava stone embedded with a carved stone panel.

On the ocean side, a spa with an infinity-edge pool appears to hover between two lava formations, a sybaritic apparition that "feels like you're floating on the edge of the universe," the husband says. It is a felicitous spot for observing the stars, the island's exceptionally clear night skies having brought 13 major observatories to nearby 13,796-foot Mauna Kea.

The compound distills both the spirit of the South Pacific and the essence of its singular landscape. As the husband observes, with some awe: "Mark and Mary took our heartfelt sentiments about a place and made them real." □





ABOVE RIGHT: "The celadon-plaster walls lend a feeling of serenity to the master suite's sleeping area," says de Reus. Lee Jofa bed skirt fabric. Fabricut pillow and bolster fabric. RIGHT: The lanai. The landscaping was designed by Anne Flowerton and David Y. Tamura.

Cameo Appearance

M. S. Rau Antiques offers several English cameo glass vases. The New Orleans shop has a Stourbridge yellow vase, circa 1890, $4,850, and a circa 1885 red vase, $9,850. Another find is a circa 1920 fully restored mahogany Art Déco bar with polished-chrome accents and two later barstools, $34,850.

M. S. Rau Antiques, LLC, 630 Royal St.
New Orleans, LA 70130; 504-523-5660
www.rauantiques.com





Carved cameo glass made in Stourbridge, England, is among the finest in the world.



"It's magical to go into the Galerie Steinitz—there are exotic pieces as well as work by 18th-century masters."

Steinitz Style

Designer **Juan Pablo Molyneux** says of Bernard Steinitz, "He is one of the greatest *antiquaires* in the world—he has an eye for the extraordinary, not only in quality but also in rarity." The **Galerie Steinitz**, where Bernard and his son Benjamin, a director of the firm, are ensconced, has been a fixture of Paris's eighth arrondissement for many years. The selection includes a pair of French vases (far left) $140,000, circa 1880, and a pair of silver elephants made in India in the 19th century, $95,000.

Galerie Steinitz
9 rue du Cirque
75008 Paris
33-1-42 89-40-50



Pollack

Women's Work: A Common Thread, from Pollack (212-421-8755), is derived from historic textiles at the Rhode Island School of Design (inset). *Pastorale* is one result.





Chez Camille

A delicate offering from Chez Camille (310-854-3565; www.chezcamille.1stdibs.com) in Los Angeles is a 1950s Italian gilt faux-bamboo side table, $1,700, with a glass top.



Out of Africa

Carved from a single log, a circa 1940s hardwood chair, one of a pair, is from Cameroon. Both, $2,350, are offered at Milord Antiques (514-933-2433; www.milordantiques.com) in Montreal. □



Goal-Oriented in Toronto

WITH RESPECT FOR THE ARTS AND CRAFTS IDIOM OF ITS NEIGHBORHOOD, A RESIDENCE IS RE-CREATED

Architecture by Peter Cebulak/Interior Design by Katherine Newman
Text by Jean Strouse/Photography by Tony Soluri



In their influential 1897 book, *The Decoration of Houses*, which helped sweep the Victorian clutter out of American interiors, Edith Wharton and Ogden Codman, Jr., deplored the mid–19th century's separation of architecture and interior design. Most architects, observed Wharton dryly, "looked down on house-decoration as a branch of dressmaking, and left the field to the upholsterers." She and Codman fervently believed that "interior decoration should be considered a branch of architecture" and that "the interior of a house is as much part of its organic structure as the outside."

That principle informs all the work of the Toronto designer Katherine Newman and her architect partner, Peter Cebulak, who configure a project's exterior and interior simultaneously, in an organic dialogue between structure and décor. The partners were delighted when clients they had worked with on a number of projects bought an Arts and Crafts–style house on a large corner lot in one of Toronto's oldest neighborhoods, with the intention of tearing it down and building something new.

The clients—a couple with three young

Designer Katherine Newman and her architect partner, Peter Cebulak, collaborated on a new residence for clients in Toronto. OPPOSITE: The central gallery. Bench cushion fabric, Stroheim & Romann. ABOVE: The main hall leads to the living room. "From every room you have sweeping sight lines, but within a defined space so it still feels human," says Newman. Side chair fabric, Jim Thompson. Fire tools, Holly Hunt. Hanging lights, sconces, bench and table, Lōna Design.



ABOVE: Newman and Cebulak. RIGHT: The living room. Resting on the mantel is Roxanne Lowit's *Paloma Picasso, Tiffany's*, 1980. Cowtan & Tout leather on stool. Lōna Design lounge chairs, with Jim Thompson fabric on backs. Sofa fabric from Lelièvre; pillow stripe and paisley from Rubelli. Drapery voile, Pollack. Slipper chair fabric from Clarence House. Wallcovering, Maya Romanoff. Small table, Bill Sofield for Baker.

children—had "a strong vision of how they wanted to use the new house and what its aesthetic would be," recalls Newman, who has been close friends with the wife since childhood. They wanted to keep the exterior in the Arts and Crafts vernacular, "so the building would fit into its surroundings," Newman continues. And they had three mandates for the interior: First, the living room and dining room should be connected; second, people entering the front door should not be able to see all the way through to the rear of the house—the family's private life would not be visible from the entrance; and, finally, the primary living spaces should open to a terrace. "These are outdoor people," says Newman. "They like spending summer days in the gardens, on the terrace, by the pool."

Working closely with the clients, Newman and Cebulak drew up plans for an 8,000-square-foot house, clad in Indiana-cut stone and rubblestone, with 15 rooms and nine baths. The Arts and Crafts idiom allowed the team to exercise what Newman calls a "disciplined eclecticism"—to





integrate a variety of architectural and aesthetic styles, inside and out. Cebulak designed a series of jogs for the north elevation, the longest stretch of the façade, because, he says, "we did not want the building to make a statement in terms of scale. We wanted it to make a statement about finely articulated materials and respect for the neighborhood."

They more than succeeded. The handsome limestone structure nods to a stone-clad Tudor-style building across the road. At the house's east-facing entrance, a wide Italianate portico frames the front doors, and a visitor mounting low steps passes through an entrance hall, on Nero Portoro—gold-veined black Ligurian marble—flooring, into the main hall. Directly opposite the entrance, a tall fireplace with a Nero Portoro outline dominates the space and fulfills the owners' second mandate: People coming in the front doors cannot see the active family life inside. They do see evidence of the couple's photography collection, in two works by Robert Polidori leaning on the mantel. And moving to a cloakroom at the left of the entrance, they can look through the main hall and





"The clients entertain a great deal and spend a lot of time in the dining room," says Newman. LEFT: The space connects to the living room. Over the fireplace is a sculpture by Hervé Van Der Straten. Drapery fabric, Larsen. Fabric on backs of dining chairs, Great Plains. Fabrics on pillow at right, Clarence House.

TOP: A blue suede wallcovering lightens the family room, where two walls of French doors lead out to the terrace. "We believe the whole envelope and interior should be considered in unison," notes the designer. Fabric on sofa at left, Donghia. ABOVE: The kitchen. Pendant light, Odegard. Viking range.



The clients had "a strong vision of what the new house's aesthetic would be," says the designer.

a central groin-vaulted gallery to the family room at the west end of the house, a distance of 70 feet. In summer, the view extends through the family room's French doors to the terrace and the lush gardens beyond (the third mandate).

Another symmetrical enfilade runs the width of the house, along a north-south axis off the central gallery. Two vestibules with a crimson silk wallcovering lead out of the pale, sculptural gallery: one south to the wood-paneled library, the other north, to the octagonal dining room, where a dye-transfer print by Irving Penn, *Italian Still Life*, and a pair of fine 19th-century Chinese ancestor portraits suggest the range and quality of the owners' taste. Throughout the house, the choice mix of periods and genres, materials and textures, lights and darks, sharpens the eye and gives rich color to the experience of the rooms.

A wide doorway connects the dining room to the living room (fulfilling the first mandate), where a faux-parchment wallcovering with a subtle iridescent pink glaze sets off rich Bordeaux-colored silk taffeta draperies. Cebulak's mantel, made of honey-colored, bleached and inlaid burl walnut, frames a white-onyx fire surround and serves as the focal point of the room.

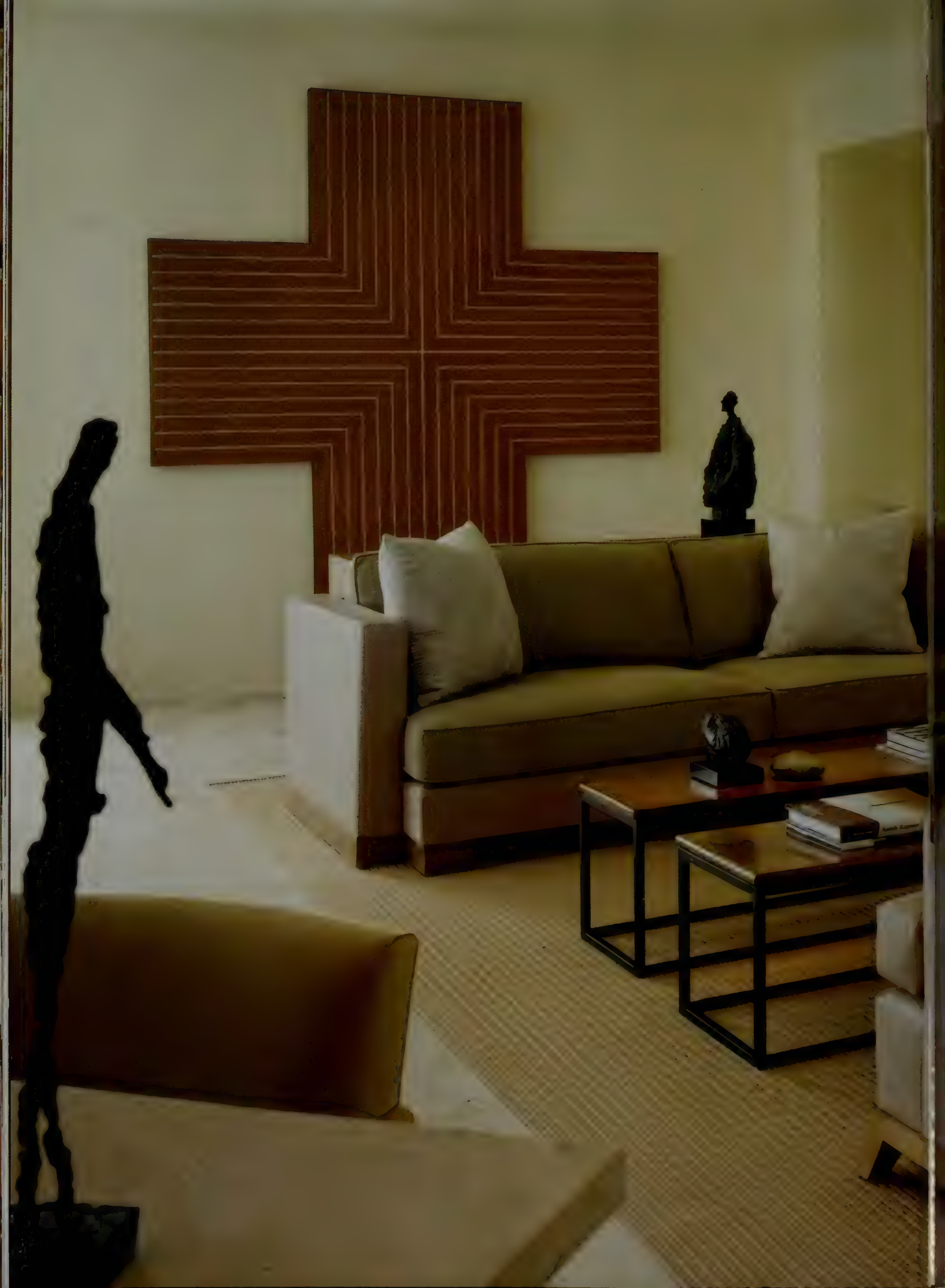
Upstairs in the master suite, French doors let in natural light from the south and west, and a fireplace flanked by lounge chairs faces the bed. (In winter, the house's six fireplaces help take the chill off arctic Toronto nights.) The master bedroom's palette of crisp whites and pale shades of beige and gray—with occasional accents of dark wood—perfectly complements black-and-white images from the owners' collection of contemporary photography and art.

The wife played such a major role in every aspect of the house's creation, reports Newman, that "she noticed even the thickness of the grout lines! She's very confident of her own aesthetic. Once we were finished, Peter and I got the ultimate compliment when someone said, 'This house really reflects her.'" □



OPPOSITE: The walls of the library vestibule were covered in a crimson silk, from Donghia, which balances the various hints of red in the adjacent library—the cowhide area rug, from Edelman, and the hand-lacquered interiors of the bookcases. An Eames chair is at the '40s-inspired writing table. A sketch by Matisse hangs above a Biedermeier chest of drawers. On the floor is a circa 1890 Daghestan prayer rug.

ABOVE: In the master bedroom, several works from the clients' collection of contemporary photographs are on display. Over the bed are a 1996 untitled print by Steven Klein and Francesco Scavullo's *Liza Minnelli, suit by Jacques Bellini*, 1967, left, and *Mirella Petteni, Cartier, NYC*, 1964, right. A Robsjohn-Gibbings Klismos recamier is below Albert Watson's *Johnny Zander*, 1997. Drapery sheer, Lelièvre. Floor lamp, Vaughan.



The Art of Living Simply

A SAN FRANCISCO APARTMENT GETS DOWN TO THE BASICS



Interior Architecture by
Sandy Walker, AIA
Interior Design by
Douglas Durkin Design
Text by Therese Bissell
Photography by
Matthew Millman

As Douglas Durkin tells it, something happened on the way to his *not* being hired as the interior designer for a sweeping renovation of a 1920s San Francisco apartment.

The owners, a couple moving to the city after long having had a primary residence on the San Francisco peninsula that was designed by architect Sandy Walker with Michael Taylor (they also have houses in Palm Springs and France's Dordogne region), were led to Durkin by Walker. Formerly a principal of a prominent local interiors firm, Durkin was then in the process of starting his own office and was operating, literally, out of his kitchen. "I can laugh about it now," he says, "but they were completely taken aback by my portfolio. They were hardly traditionalists—their tastes were very contemporary—so there was virtually nothing in my past efforts for them to relate to. We decided to end the interview and go to lunch, where we talked about everything ex-

Architect Sandy Walker conjured an art-filled, contemporary space out of a traditional San Francisco apartment, while designer Douglas Durkin used texture, overscale furniture and neutral hues to give the interiors depth. Ellsworth Kelly's *White Curve*, 1975, is above the living room fireplace. *Ouray*, a 1961 Frank Stella painting, hangs at rear. Stark carpet.



A 1999 sculpture by Anish Kapoor stands before a living room window that looks out to the Transamerica Pyramid. "We found the window during demolition," explains Durkin. "It had been covered, eliminating a great source of natural light." OPPOSITE: *Light over Deep*, 1956, by Mark Rothko is in the entrance hall. Ancient funerary urns, Therien.





In the dining room, as throughout, the furniture's solidity enhances rather than overpowers the artwork, which includes a 1957 Sam Francis oil-and-acrylic painting and a David Smith sculpture. Chuck Ginnever's maquette for *The Three Graces* sits atop a table Durkin designed. Holly Hunt chairs and chandelier.

cept the project. The next day I got a call from them. They said, 'We don't like the work you showed us, but we like you.' They were going to chance it all on my ability to exceed my range and interpret the kind of space they wanted."

Their faith was justified. Durkin—with his design director, Greg Elich—transformed the dark, imposing 4,000-

square-foot apartment (its great appeal, other than size, being location and views) into a light-hued environment that, in its simplification, became catalytic to a pared-down existence for the couple in general. "They were quite ready," Durkin remarks, "for a more contained way of living."

San Francisco–based Walker ("whose blank canvases let inte-







"We didn't have to expend any energy drawing the clients out. They had a strong, gutsy point of view," Greg Elich, Durkin's design director, recalls. ABOVE: The library's carpet "is faded and recessive and lets the painting"—a 1958/59 Kenneth Noland—"hold the space," says Durkin (left). Kirk Brummel sofa chenille.

The linchpin of the design was the integration of the couple's contemporary art collection.

riors evolve," Durkin says) gut-ted the existing paneled walls, taking a period residence down to the studs and refashioning it within the codified restraints of the building. The architect was permitted few structural changes; that there could be no interference with the grid of the structural columns all but dictated the layout. By eliminating certain nonbearing walls, however, he made some rooms bigger and assigned others new functions. The entrance hall had extended all the way to the rear of the apartment; it now goes roughly halfway across, with the leftover area holding much of the reconfigured master suite. Two bedrooms were combined to make a library, leaving just the master suite and a guest room as the private realm. A small corner conservatory between the dining and living rooms was removed altogether, gaining view space and allowing for a bar, and the kitchen was entirely reoriented.

Adding definition at the apartment's perimeter, Walker created deep-cavity window walls; radiators built under the windows make a substantial sill, a rich detail that adequately compensates for the slightly reduced floor space. The idea of thickness carries over into the furnishings by Durkin ("Michael Taylor's natural heir," in Walker's estimation): the tripart oak dining table; the cerused-oak beds and side tables; and the largest custom "piece": the cerused-oak-paneled library. Positioned, sparely, as bold accessories throughout, reclaimed



When his clients began their collection, Durkin notes, "much of the work was by emerging artists," who would later rise to prominence. ABOVE: A painting from Richard Diebenkorn's *Ocean Park* series is in the master suite. Durkin's decisions were dictated by the art: "The interior design is about serving the collection." Glant chair fabric.

teak timbers from Indonesia respond to the elemental shell —rift-sawn oak and limestone floors, no baseboards, painted plaster walls—with what Durkin calls the "integrity, texture and life" of recycled wood. He and Elich found a Balinese source for teak from abandoned piers and tobacco barns, which had not yet been veneered or made into boards. The infusion of this "iconic material"—raw, salvaged—was, they felt, essential in establishing the apartment's character.

But the linchpin of the design scheme was the integration of the couple's contemporary art, the remainder of a significant collection they had started in the 1960s. Decisions of where each painting and sculpture would be displayed formed an ongoing, interactive exer cise between client, architec and interior designer. Durin design development, Walker' group, in a first for them, drev elevations that showed the ex act paintings and sculptures s the clients could add, subtrac and reposition before the ac tual installation. "It was tha important," Durkin explains

continued on page 28

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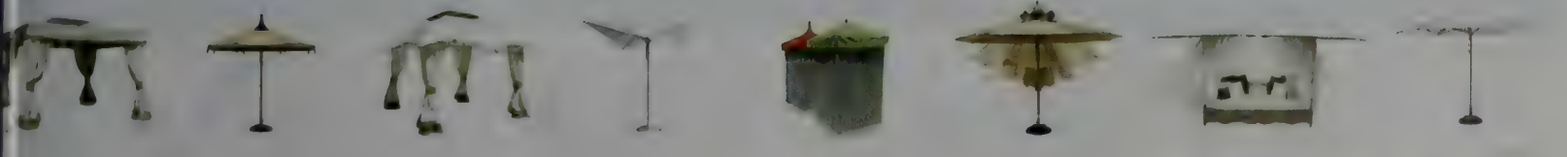
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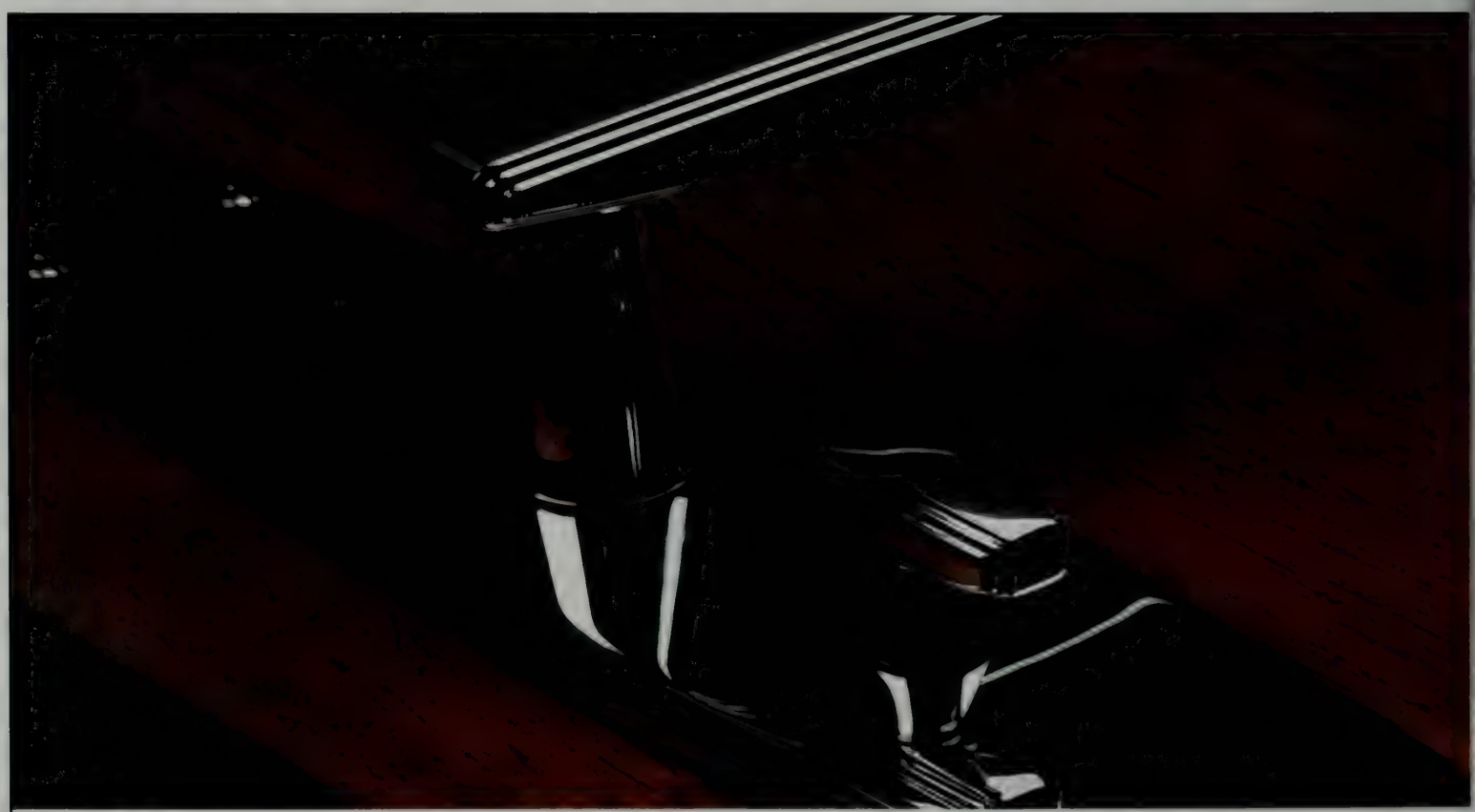


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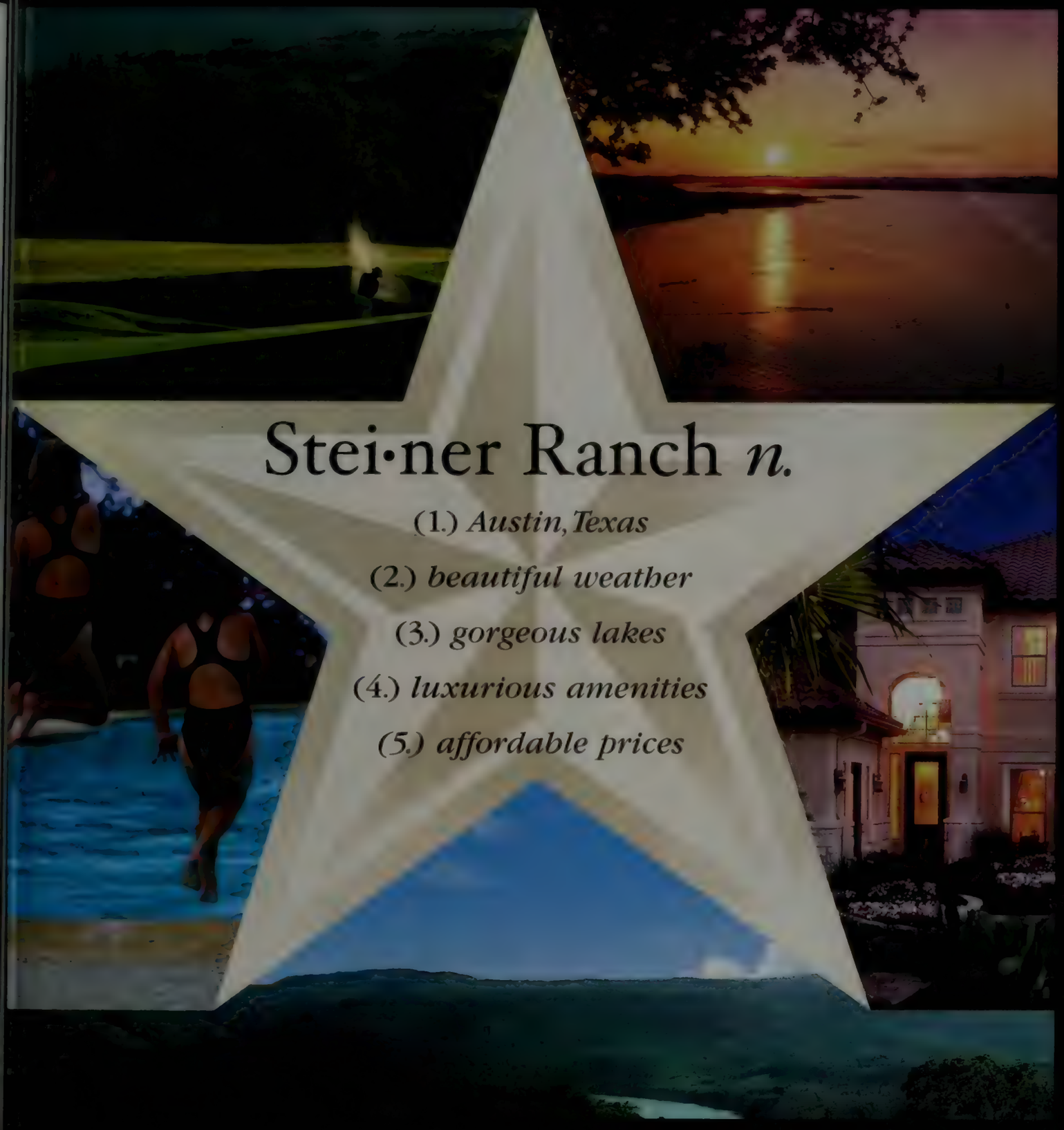
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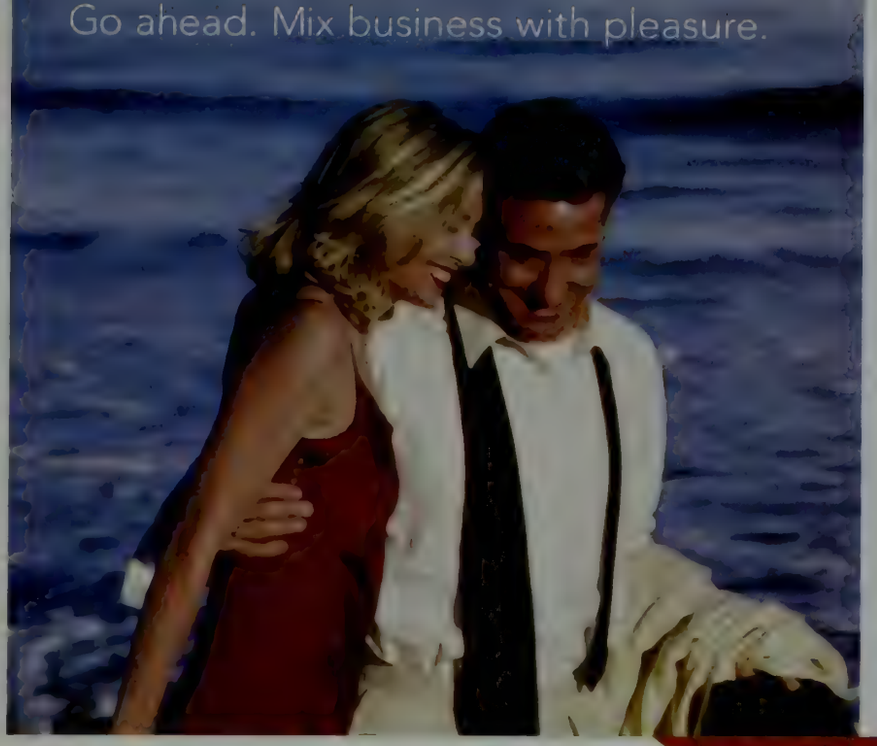
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MODERN CONTRAST

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The limestones and dark woods continue upstairs, where, as the husband puts it, "the openness really sings." Pocket doors, such as those from the master bedroom to his office (complete with six computer consoles so he can work at home), maintain the flow, and skylights, in the family room and the master bath, provide ample illumination. The family room opens to a terrace, which is used for entertaining as well as for simple pleasures like riding tricycles,



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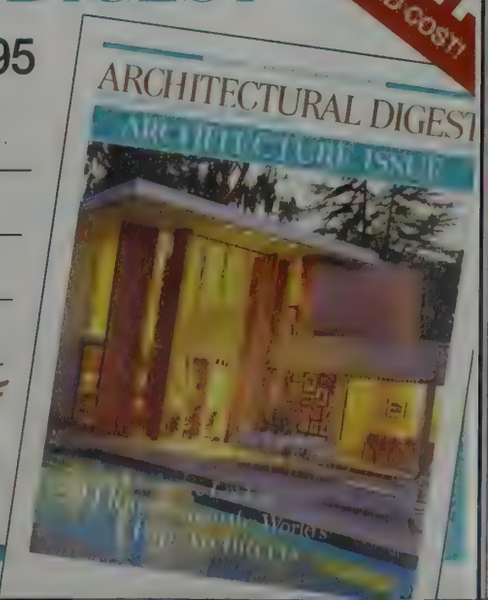
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Sheathed in floor-to-ceiling limestone, the master bath is one of the couple's favorite spaces. "It was something we didn't want to compromise on," says the husband. "We wanted to make it fabulous.

The dogs may not have had a vote in the selection of materials, but they were seriously considered in the design process.

The skylight is massive but totally private. During the day you get the outside coming in—you can see the clouds."

The apartment is very much a family home. "It has a casual, laid-back nature," says the wife. "As much as everything is beautiful, we love to be informal, with three kids running up and down that hallway in their bare feet or jumping up and down on the sofas." Then there are the couple's two golden retrievers. The dogs may not have had a vote, exactly, in the selection of materials, but they were seriously considered in the design process. "We didn't want to live in a fashion where they would be excluded from anything," says the husband.

It is a testament to Jennifer Post's talents that the apartment could be anywhere in the world. Notes the husband, "Even though it's in lower Manhattan, in terms of the scale and the openness, it's like a nice modern house. It's very private but very open simultaneously." □



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THE SPIRIT OF SUMMER

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was a needlepoint carpet composed of squares of assorted flowers—tulips, roses and lilies—in shades of red, yellow and green. A sofa is upholstered in raspberry; two armchairs are covered in a mulberry-and-cream check; the draperies are striped. "The Antons like the complexity of patterns and shades and details," Boeder explains.

A room at the top of the stairs is known as the Break O Day room, after the original cottage on the property. In this vivid space, convenient to the guest rooms and the master bedroom, family and friends gather for coffee, biscotti and casual conversation in the morning.

Patricia Anton is partial to Venetian glass chandeliers. The chandelier in the main hall is colorless; a chandelier above a banquette in a bay-windowed dining area is sapphire blue. Her first purchase for the master bedroom was a pink chandelier for the pink room she wanted. The fire surround is rosy pink marble; the walls are glazed soft pink. She plays the flute, and Boeder found an 18th-century English hand-carved mahogany stand to hold her sheet music and had it placed in a corner of the room.

"I think a house should reflect bits and pieces of personal history," she says. In a bright blue bedroom that Boeder designed for her mother is a hooked rug that had

> "I think a house should reflect bits and pieces of personal history."

belonged to Patricia Anton's grandmother. On the house's lower level, which has a game room, a bar and a formidable wine cellar, one paneled wall is devoted to the couple's collection of shadow boxes depicting 20th-century interiors. "We're long-term residents of Washington, D.C.," Patricia Anton says. "We admired the shadow boxes in the bar of the former Fairfax Hotel, where we first saw them, and bought them after the hotel changed ownership."

The Antons are in Harbor Springs from early June to October. "Out here we're on the western edge of the eastern time zone," William Anton says. "The summer sun sets at 10 P.M., so a big part of the day is planned around the sunset. This is a magical place." □

IN THE NEW YORK SKY

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with the best angles for his office. "He definitely has the king's corner," the wife points out, adding, "It's like a nest, an eagle's nest in the sky." The room took its color cue—a deep red—from the resident samurai who is nothing less than resplendent in his suit of parade armor. "A very beautiful piece of 19th-century sculpture that is noninvasive next to my husband's desk," she describes it. "Maybe it's the color

> "I enjoy playing what I call the game of associations, which has no rules."

but it has such a warm presence. I mean it wouldn't be appropriate next to the little desk I have in *my* study, but next to *his*, which is a big desk for a big man, it looks like a protector of some sort—like a bodyguard. And now when my boys go to the Metropolitan Museum, they feel very comfortable in the room with all the armor, and they can really appreciate that they live with a samurai."

Referring to the sofas and chairs that he himself designed for the apartment, Couturier observes, "Comfort for everyone—it's a good, relatively new idea. In the 17th and 18th centuries, at court in Versailles, unless you were a duke or duchess, you didn't get to sit. Then with the rise of the bourgeoisie in the 19th century, *and* innovations in the field of upholstery, comfort became more comfortable. And today of course it's the great equalizer."

"Robert gives you as many as four options for fabrics," the wife offers. "His ego is strong—he's very sure about which one he likes best, but he doesn't insist. You learn to move with each other's style." Perhaps her favorite piece in all the far-flung apartment is the couple's 10-foot-tall canopied four-poster bed upholstered in a rose-tinted ivory Fortuny fabric—the designer's fanciful take on one of those 17th-century English beds. "Normally you wouldn't look at your bed, you'd just get *in* it, but this one with its crown really captures your gaze, because it looks like it could fly," she marvels. "Like it could give you a real magic-carpet kind of ride."

"I do always try to elevate my clients," Couturier laughs. □









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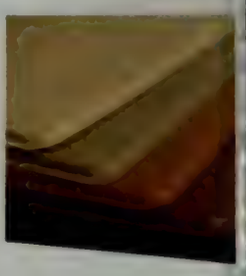
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ntinued from page 282

The art is who they are." Although many f the works went to auction for lack of pace, "it's still a carefully invested collec- on. Everything we did was subservient to he art, as they wanted nothing to distract rom their experience of it."

Most illustrative of the notion, as Elich uts it, of "the art pushing the design" is he setting for Ellsworth Kelly's 1975 ainted-aluminum wall sculpture *White urve*. The couple wanted the long, hori- ontal piece to be where they could most njoy it: on the fireplace wall in the living oom. The problem was one of propor-

> Decisions of where each painting and sculpture would be displayed formed an ongoing exercise between client, architect and interior designer.

ion—the fireplace was too small, relative o the art, and could not be modified. Seeking to tie together as well the wall nd the fairly low ceiling, the designers ined the brick firebox with cast-bronze panels that continue outward as flank- ng elements; with the original mantel eplaced by a deep white frame on three ides of the "opening," the effect is of an longated fireplace. The contrivance, says Elich, "gives the Kelly its proper base"—it lso lends balance to the most visually commanding artwork in the room, Frank Stella's 1961 *Ouray*. "An existing condition led to a design detail we wouldn't have attempted if not confined by the dimen- sions and unfortunate positioning of the old firebox," Elich says. "That dilemma handed us a very positive result."

"Good designers," notes Durkin, who ventured into uncharted territory with this sleek departure from his interiors reper- toire, "mold their talents to the needs of the client. I find a lot of what I see in the Minimalist vein not believable as to how people really exist in it: It's more often about the designer than the occupants. This isn't earth-shattering design intended to impress with its edginess but a repre- sentation, in physical terms, of a simplified and mature way of living." □

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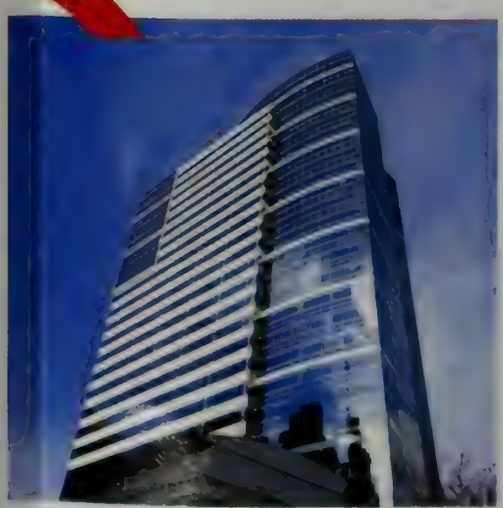
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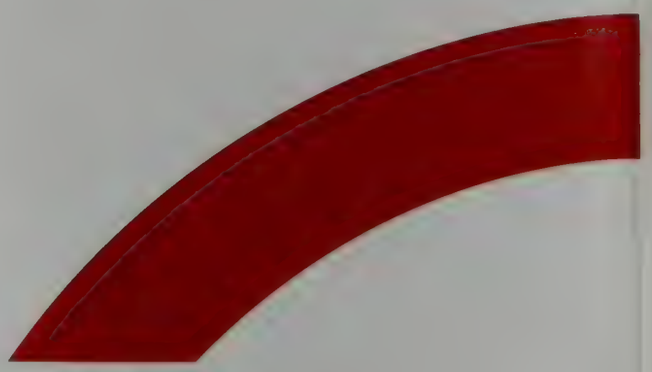


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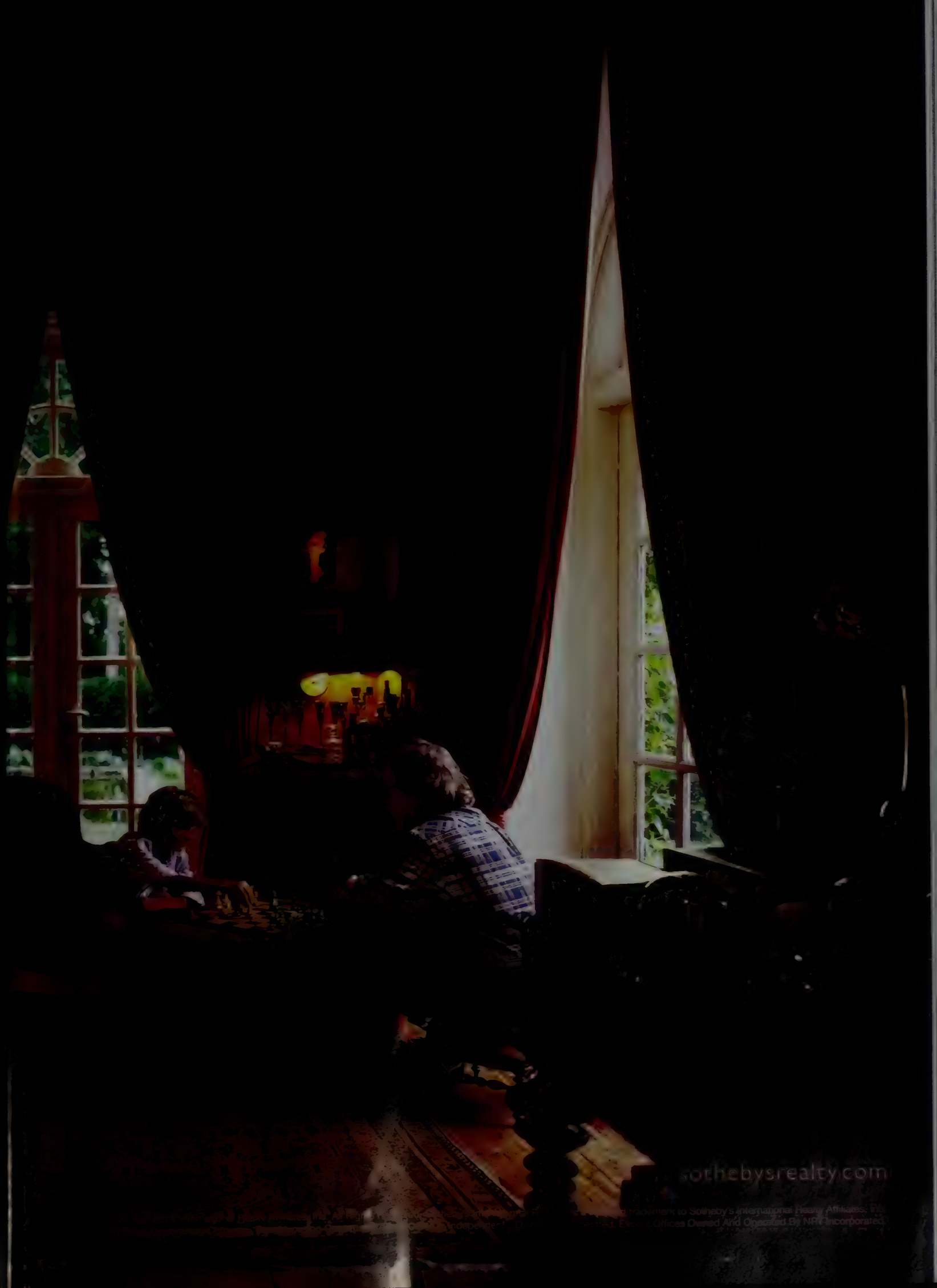
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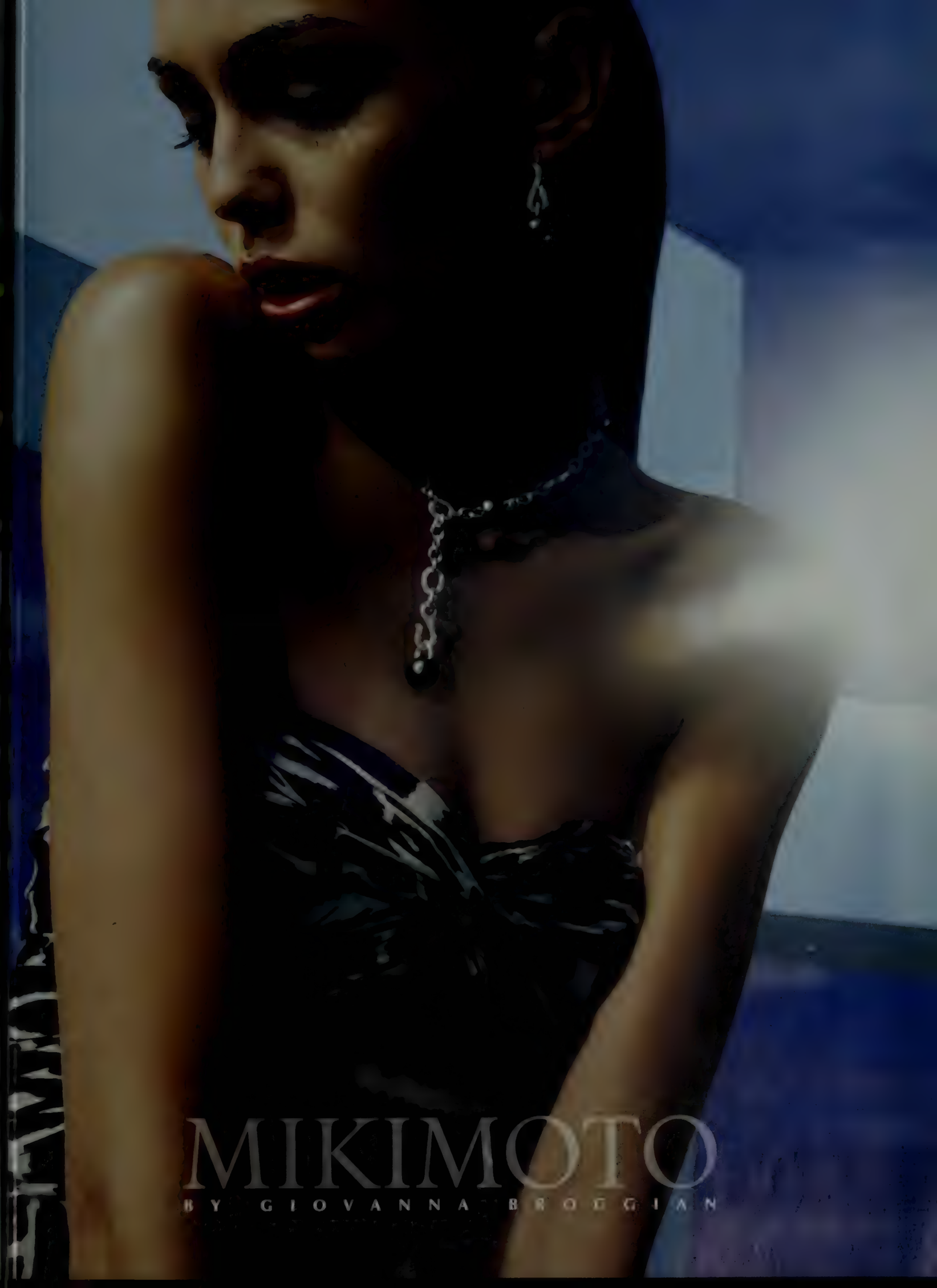
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COVER: Jill Rappaport's log house brings the Old West to Long Island. Photography by Billy Cunningham. See page 126. ABOVE RIGHT: Sleek and calm, the living room of a Massachusetts country house reflects designer Thad Hayes's Modernist aesthetic. See page 134.

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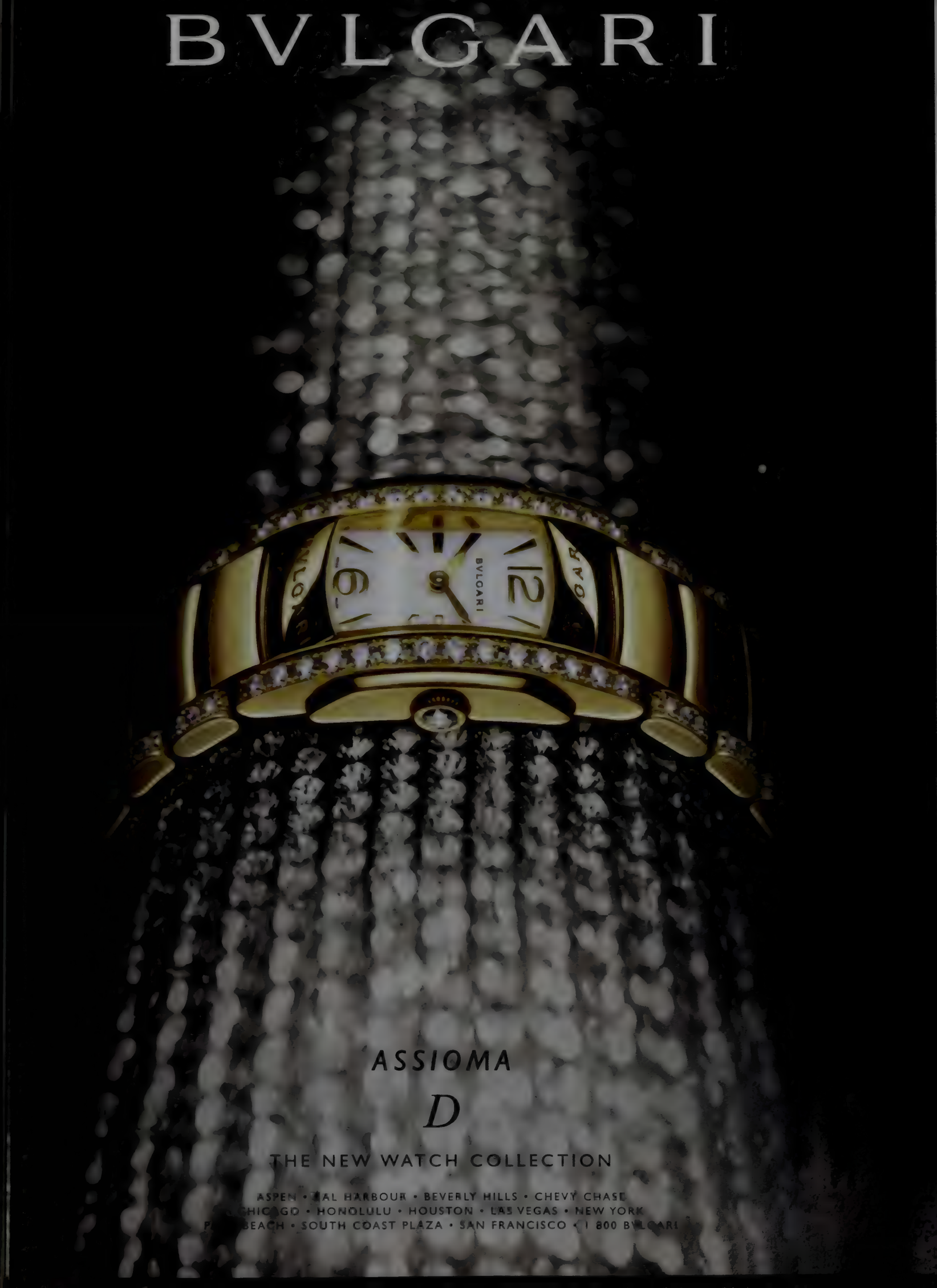
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Architects Lee F. Mindel and Reed Morrison collaborated on Mindel's house in New York. See page 162.





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Elissa Cullman finds folk art figures at New York's Americana Week. See page 42.

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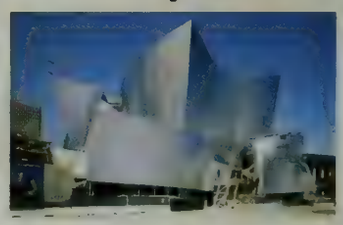
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LEE JOFA

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It seems *Architectural Digest* is drawn to the world's most glamorous designs. In "Immersed in the Islands" (April 2007), you show a Hawaiian dwelling that radiates personality. I am particularly impressed with the use of earth tones throughout. It is apparent these colors were cautiously applied to work harmoniously with natural light. Who would have thought that neutrality could scream vibrancy?

—Calvin A. Bensch II
Avon, Connecticut

ASPIRING ARCHITECT

Reading through the April issue of *AD*, I stumbled upon a hidden beauty. The contemporary retreat built for a California couple ("Immersed in the Islands") is simply wonderful. Incorporating their Asian artifacts as not only artwork but focal points throughout is astounding. Dividing the house into "pods" allows clear circulation and privacy in the requisite places. Reiterating the use of materials, the clerestory windows and "dissolving" glass doors allow large amounts of natural light into the house. And materials like blackened steel, concrete and teak will provide the house with longevity and protect it from abusive salt spray. The master suite was the most pleasing of spaces. The dark teak in the room allows the lighter, more vibrant backdrop of the ocean and sky to catch your eye. The overall design is stunning. As an aspiring architect, I expect it to influence my future ideas.

Christopher Cody
North Reading, Massachusetts

HOME SWEET HAMPTONS

I loved your article on Candice Bergen and Marshall Rose's house in East Hampton ("A Memorable Second Act in East Hampton," April). Their home is beautifully decorated, with such warmth, and so inviting. And their wonderful dog Jerry has to be a Labradoodle—he must be the identical twin, separated at birth, of my puppy, Oliver. Thanks for a great story and fabulous photos!

Susie Schechter
Los Gatos, California

NATURE'S SET

My hat's off to the editors for the entire April issue, but I was especially delighted with the sculptural touches of the guesthouse in Austin, Texas ("A Natural Accord"). In the photograph on page 169, the judiciously placed windows on the façade are fantastic. What a phenomenal environment to have as the inspiration behind the design of a residence.

Karen Jones
Toronto, Ontario, Canada

MEMORY LANE

The article on Rose Cumming ("Historic Design: From a Different Cloth," April) brought back fond memories to me. During my first job in New York, as a young editor at Scribner, I sometimes used to stroll over to Miss Cumming's Park Avenue shop on my lunch break and chat with her. One day I admired some very beautiful yellow silk curtains with bees embroidered on them. To which she replied, as casually as if she were talking about someone of no particular significance, "Oh yes, those were Napoleon's."

David A. Morton
New York, New York

SEEING DOUBLE

I was so happy to read, in the Helen Mirren/Taylor Hackford article (April), about the Mallard bed signed by C. Lee. I also have a Mallard bed, which was my mother's. When she passed away, we took the bed apart to move it to my home, and we discovered the signature on the back. My mother bought it from the Lake Celery Estate in Jackson, Mississippi, in the early '60s. I've never seen or heard of another bed with this signature. It's exciting to know there is another one out there.

Tracy Pate
Pensacola, Florida

SOUTHERN STYLE

The New Orleans bungalow of Helen Mirren and Taylor Hackford in the April issue is stunning! It has redefined my personal taste. I did not realize that I could love all things southern.

Lillie R. Hairston
Detroit, Michigan

COVER TO COVER

I'm a longtime subscriber, and I look forward to each issue. I kept the one with Audrey Hepburn on the cover (March 2006), and I want to congratulate you on your excellent coverage of the homes of stars. I thought the two recent celebrity covers—with Demi Moore (March 2007) and Helen Mirren (April)—were terrific, and I hope to see another soon.

Diane Kraines
Athens, Georgia

continued on page 32

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Michael Graves designed a contemporary cottage in New Jersey.

READY FOR SUN

As we endure freezing temperatures in the Midwest, we would love to see the inauguration of a February "swimsuit issue" of *Architectural Digest*; the Exotic Places issue from August was so good that we long for more!

KATHY BROWNE
CANTON, MICHIGAN

VACATION TIME

The weekend retreat designed by José Solís Betancourt in Puerto Rico ("At Ease in Puerto Rico," March) is perfect. I wouldn't change one thing; I would simply pack up and move in permanently.

SHARON NILES
SANTA FE, NEW MEXICO

PRAISEWORTHY PROJECTS

José Solís Betancourt's interiors always capture my attention—not only for their simple beauty but for the artwork they feature. From his projects I've learned of lesser-known Puerto Rican painters, such as Diógenes Ballester, Rafael Ferrer and Analdo Roche-Rabell—artists I might not have otherwise encountered.

ADELE FUSCO
PHOENIX, ARIZONA

DESIGN ARCHIVED

My library of *Architectural Digest* issues dates back to 1976 without a skip, but I enjoyed your March issue so much, I was inspired to write my first thank-you letter. My *AD*s have moved from the home we built in Tarrytown, New York, to one we built in Henderson, North Carolina, and, most recently, to my condo in Madison. Now, at age 83, I'm wondering what the last move should be. Michael Graves's cottage ("Farmhouse Now") made me want to move right in. The owners' statement that "they didn't want a big, showy house, and they did want something modern" was exactly our philosophy when we built our two contemporary homes.

JO ANN R. ASHLEY
MADISON, WISCONSIN

LA DOLCE VITA

I cannot imagine ever living in it, but I do love looking at the lavishly tented room Craig Wright designed to set off a crystal galleon light fixture ("Dreaming in Italian," March). It's truly a fabulous and extravagant space.

DEE RUSSELL
RIVERSIDE, CALIFORNIA

ANTIQUE INFLUENCES

I was completely fascinated by your article "Distilling Forms in Kamakura" (March). The juxtaposition of centuries-old materials highlighted with modern-day fiber optics is a brilliant vision and timeless design.

BONNIE BRIQUE
SANDY HOOK, KENTUCKY

UNDER THE TUSCAN SUN

I found the February 2007 issue to be wonderful throughout, but I particularly liked the story about the renovation of the 15th-century farmhouse in Tuscany ("Tales of a Tuscan Farmhouse"). The sensitivity with which it was restored should be commended, as should your editors for including the names of the neighbor's dogs, Sophie and Isabella, who were investigating the terrace when the house was photographed. Pets make a house a home, and I adore that *Architectural Digest* so often includes them.

BETTINA O'ROURKE
PHILADELPHIA, PENNSYLVANIA

ANNUAL FAVORITE

I eagerly await your Before & After issue (February), and it never disappoints. The 2007 issue ranks as one of the all-time best. I'd be hard-pressed to pick a favorite house, although Thomas Britt's design ("Bold Move in New York") comes close. His classicism and playful use of color was creative and impressive.

HELEN MARSHALL
JACKSON, WYOMING

FAN BASE

I became a new subscriber in January and have been thrilled with each issue. Thanks to the editors at *Architectural Digest* for an awesome magazine.

MICHAEL MOSELEY
PROVIDENCE, RHODE ISLAND

The editors invite your comments, suggestions and criticisms.
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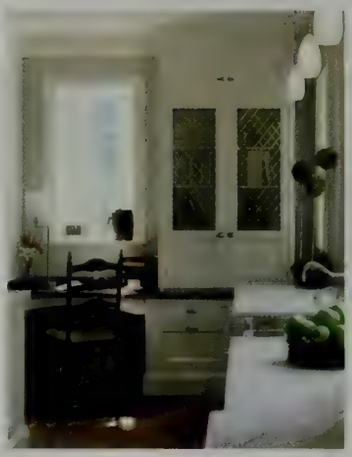
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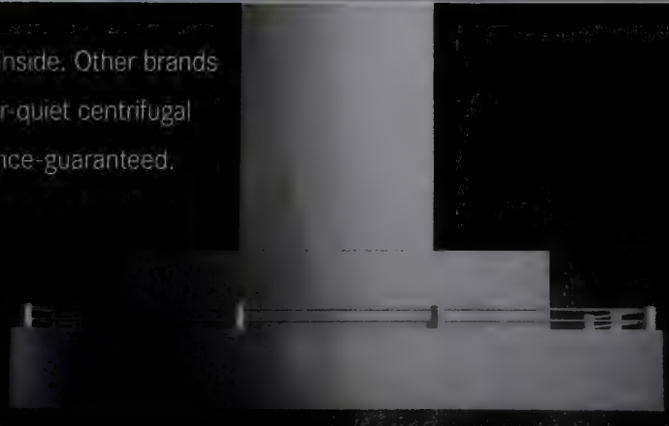
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Words we hate to hear from designers: "I want to show my work to the magazine, but I don't know anyone there."

It's time to repeat the following: You don't have to know anyone at the magazine to have your work seen by us. We see everything. We do not have scouts who see things for us, nor is anyone other than our staff in a position to make a commitment on our behalf. Of course, we cannot personally see each of the approximately 3,000-plus submissions we receive each year. If there is reason to believe a work of architecture or an interior is right for the magazine, I will personally see the work if it is in a reasonable geographical range. Otherwise, either we send a photographer to do "record shots" for us, or we evaluate the work by photographs sent to us. (Please, no DVDs.)

Interiors are like people in that some are photogenic and some are not. However, we do not "style" or "produce." We do not change the interior. We report. We do not send a crew out on a shoot, only the photographer and his or her assistant, if there is one.

When someone allows us to photograph his or her home, we try to make the experience a happy one. We do not want to intrude more than absolutely necessary. (However, I will add that when our photographer is working in an area with no restaurants nearby, a sandwich and a cup of coffee would be appreciated.) When planning this issue, we were reminded of the photographer shooting a country home in a rather isolated area who was not, we learned later, offered even a crust of bread while the husband and wife lunched heartily. (You know who you are.)

We love doing our annual Country Houses Special Issue, and we hope you love it too. RSVP.

Paige Rense, Editor-in-Chief

P.S. You will see interviews with some of the AD 100 designers on our Web site along with other interesting features. In an effort to bring you closer to the world of design, we are pleased to announce a brand-new look for our site—one with more features and easier access, plus an ever-expanding archive of *AD* articles. We hope you make ArchitecturalDigest.com your home on the Web.



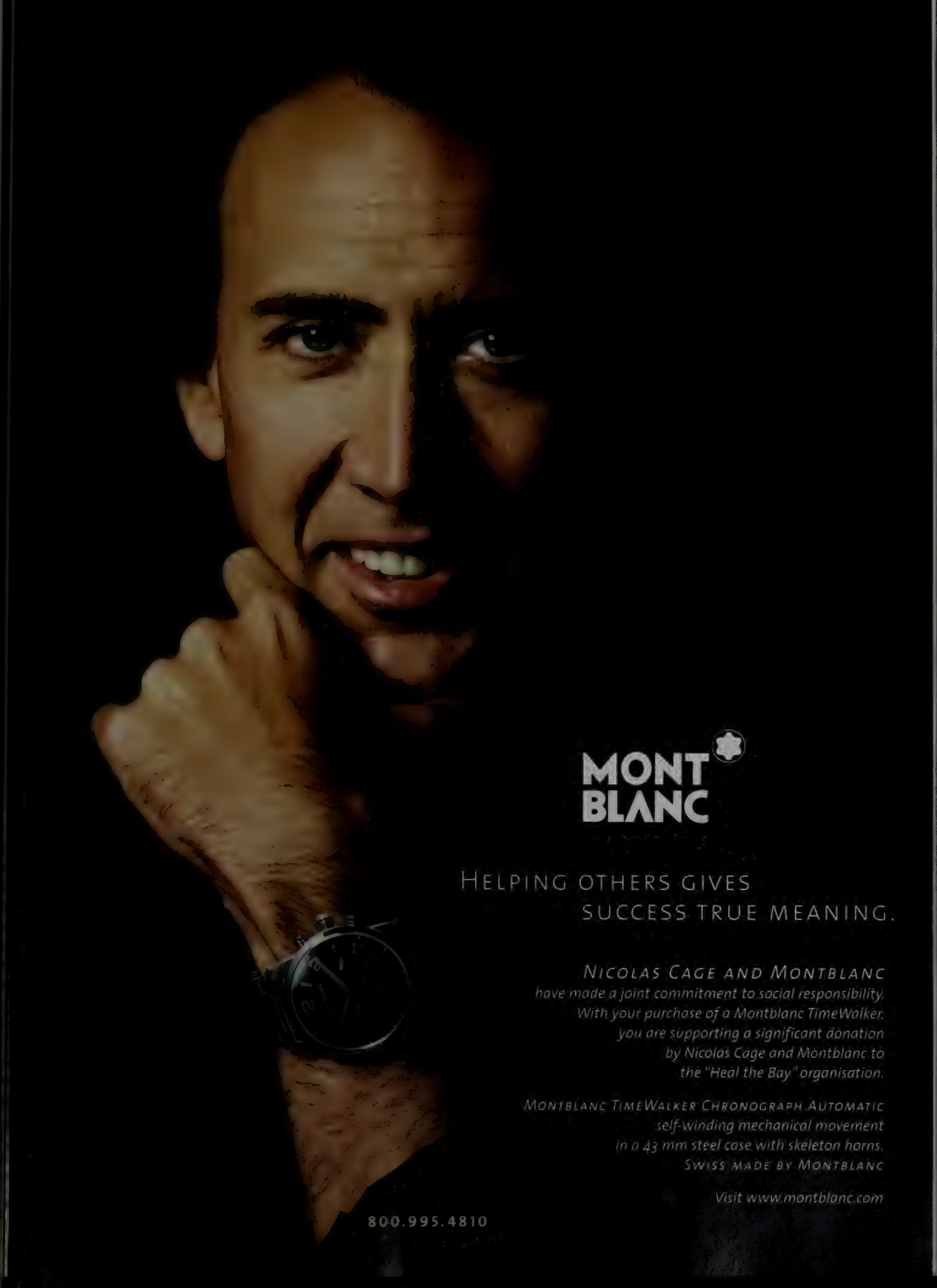
DAVID O. MARLOW ("Redefining Rustic," page 154; "Seasons by the Sea," page 174; "Viking Spirit in Colorado," page 184; "Colorado Cowhands," page 86). "I'm more rural than urban—Wyoming, Colorado, Montana," says Aspen, Colorado–based contributing photographer David O. Marlow, so it's not surprising that his work would abound in the Country Houses issue. "The ultimate luxury is space," he says, and the homes he captured this month—from the Wyoming retreat designed by architect Jim Morter, with interiors by Mariette Himes Gomez, to music executive Tommy Mottola's Snowmass Village, Colorado, "eagle's nest" and the seaside Nantucket, Massachusetts, house by Nantucket Architecture Group, with interiors by Karin Blake—capitalize on their wide-open settings. Even the fanciful boathouse designed and built by Bryan Anderson, though only 800 square feet, is set in a town (Creede, Colorado) "where there's nothing but space," he says.



JOSEPH GIOVANNINI ("Mov ing from Past to Present," page 16 "Architectural Digest Visits: Ange Lansbury," page 210). "Lee Mi del's house in the Hamptons is n only a beautifully designed stru ture that fits its context, it is also highly inventive and even a seriou house from an architectural point view," observes contributing writ Joseph Giovannini. "Mindel and h colleague Reed Morrison have syn thesized several architectural trad tions and established a bridge fro those traditions to Modernist architects who, with a similar desig philosophy, created furniture. So from top to bottom, from site to arm chair, Mindel and Reed have created a philosophically seamless desig that is a fused whole rather than a sum of its parts," he adds. "You reall understand the sweeping breadth of 100 years of Modernism in th house. This is an important building."

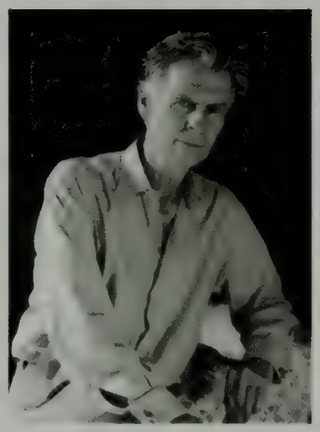
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WENDY MOONAN ("Shopping: The Lure of Folk," page 42). "Although, unlike Elissa Cullman, I never worked at the American Folk Art Museum in New York, I do share her deep feelings for folk art," says contributing writer Wendy Moonan, who also writes the Antiques column for *The New York Times*. "At age 11, I was sent away to boarding school in Deerfield, Massachusetts, a tiny farming village founded in 1673. Living in creaky, early-18th-century houses, I absorbed and grew to love the material culture of early American life; it still grounds my writing about Americana." Moonan likens watching Cullman shop for folk art to "seeing a piece of performance art. Guided by her X-ray vision, she does a rhythmic dance through the aisles, momentarily alighting on objects that are either fabulous or quirky. While she clearly has the talents needed to run a top design firm for 22 years—vision, taste, tact, organization—she also has other, more important, qualities: curiosity and soul."



DERRY MOORE ("Architectural Digest Visits: Angela Lansbury," page 210). Angela Lansbury's coastal cottage in County Cork, Ireland, "is very much a part of the landscape," remarks photographer Derry Moore. "As you approach it, you just see the roof and a little bit of the white of the house. What's marvelous about the house is that there's a terrific feeling of openness, obviously from the outside, but also from the inside, which is full of space and light. You are always aware of the sea." Moore is working on two books—*Notting Hill*, a photographic essay about the London neighborhood, and *A Gardener's Life*, about the gardens designed by Lady Salisbury—both to be published by Frances Lincoln in October.



BILLY CUNNINGHAM ("Home on the Ranch," page 126; "Glittering Gardens," page 206; "Among the Branches," page 58). Though two of the projects contributing photographer Billy Cunningham shot for this issue are in the Hamptons, neither one could be described as typical of the area. *Today* show entertainment correspondent Jill Rappaport brought a taste of the West to the East Coast enclave, designing a log home that spoke to her Wild West fantasies. Meanwhile, designers Jeanie and David Stiles fulfilled an even more whimsical ideal, building a *Hobbit*-inspired tree house for the grandchildren of clients. Photographing the project was a treat for Cunningham: "When I was a kid, I loved climbing in trees, so this brought all that back."



JOHN M. HALL ("Southern Comfort page 188). "This isn't one of those whit glove places," photographer John M. H says of James H.T. and Mary McConnel Virginia estate, designed by Johnson, Cr ven & Gibson, with interiors by Tino Ze vudachi. Though there's a formality to son of the rooms, the couple's English sette "rule the house," he says, giving it a relax feel. That blend of structure and casualness reflected in Mary McConnell's garden, whi Hall first photographed for the book *Gardens in the Spirit of Place*. "Ther a lot of form to it," he says. "But there's also a lot of wildness. She's ve hands-on, but if a dog knocks a flower over, it's not the end of the worl



JOHN LORING ("Gardens: Variations on a Green," page 100). Contributing writer John Loring felt a special appreciation for the "love, determination and time" that Cil and the late Max Draime put into the "extraordinary" garden they created in Ohio. "My family has a house in nearby Michigan, so I know that the climate makes it almost impossible to do something like this," he says. The garden, spread across 10 acres, is terrace "so you go from level to level, civilization to civilization—Italian, F glish, Japanese," he explains. Still, he adds, "they've used so many indi enous things," both plants and stone, that "the garden is very much itself." Loring, design director of Tiffany's, is the author, most recent of *Tiffany Colored Gems*, which is to be published in October.



STEVE HALL ("Out of the Blu page 144). "Once you experien the initial awe of the structure— height and its striking sapphi façade—the more subtle detaili becomes apparent on the inside photographer Steve Hall says the residence designed by archite Margaret McCurry on Lake Mic igan's eastern shore. Symmet is vital to McCurry's designs, e plains Hall, who has shot a numb of her projects, and that princip is on full display in this house, as her meticulous attention to deta which shows itself in touches like the unusual array of windows that cr ate vistas both through the house and to its surroundings. "You can sit one room and see two more—and then see the woods beyond. The litt windows cast beautiful shadows that change all day long," says Hall, partner with the Chicago photography firm Hedrich Blessing.

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DESIGNERS MATTHEW WHITE (LEFT, IN GEOR SMITH PARIS CHAIR) AND FRANK WEBB IN TH ARCHITECTURAL DIGEST GREENROOM AMID WALLCOVERING OF THEIR OWN DESIGN AND DRAPERY FABRIC BY LEE JOFA. MANSFIELD I WOOD FLOORING BY MOHAWK.

Breaking new ground with a "green" design scheme, this year's Architectural Digest Greenroom at the 79th Annual Academy Awards provided celebrity presenters with an elite backstage oasis for the fifth consecutive year. Designers Matthew White and Frank Webb of White Webb, LLC consulted with Global Green USA and the Natural Resources Defense Council to prove that glamour and eco-friendly design are a natural combination. As Hollywood's glitterati awaited cues to take the stage, they feasted their eyes on everything from renewable mother of pearl wallcovering to carpeting made from recycled plastic bottles to stunning furniture of sustainably harvested wood. *SEE PAGE 56 FOR DETAILS.*

PHOTOS: ERHARD PFEIFFER



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The Lure of Folk

Exploring the Treasures of New York's Americana Week with Designer Elissa Cullman

Text by Wendy Moonan/Photography by Harry Benson



For designer Elissa Cullman, New York's Americana Week, which includes The American Antiques Sho and the Stella Americana Pier Sho is a rich source for furniture, folk art and eclectic pieces. Cullman si on a 1760s chair at a Queen Anne table set with delft and brass acce sories from Mark & Marjorie Alle

IN JANUARY DESIGNER ELISSA Cullman went shopping for folk art at the upscale American Antiques Show and the more affordable Stella Americana Pier Show, two fairs that are part of New York's busy annual Americana Week.

"We need to go to shows of all levels to realize an entire design project," Cullman explains. "With antiques, it's not just a question of money. The 'stars' of a room won't shine as much if there are too many of them."

Unlike most designers, Cullman is a folk art expert. She was a curator at the American Folk Art Museum in New York for five years before becoming a designer and has collected folk art for decades.

At the fairs, she was on the prowl for pieces for her clients. "The shows are great because they offer something for every collector," she says. Cullman and her associate of 14 years, Tracey Pruzan, attended both fairs armed with workbooks from the office containing

continued on page 46


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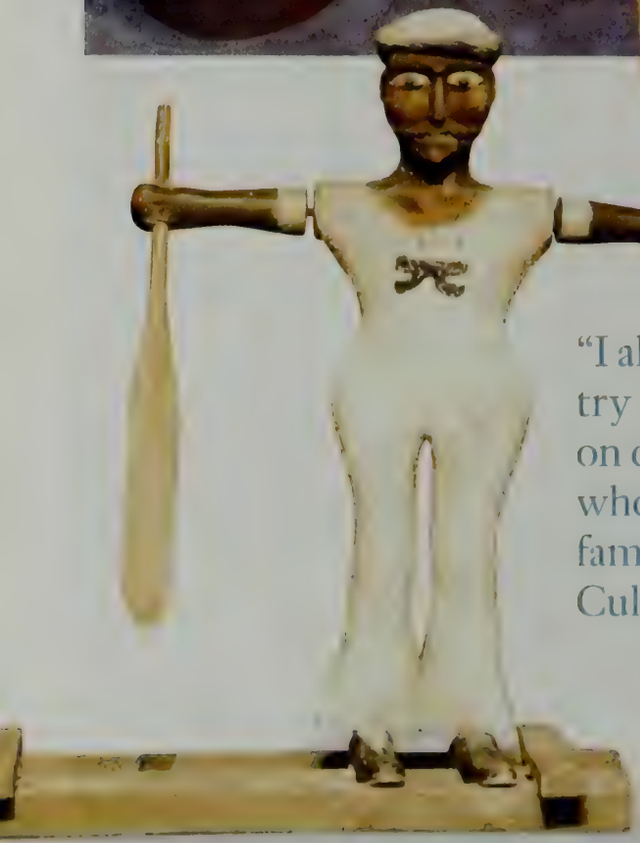
An Antique Tabriz Carpet, Circa 1880 - 10'10" x 14'4"

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At The American Antiques Show, Cullman stands in front of a stack of 19 Shaker pantry boxes with their original paint. "It looks like the Tower of Babel," says Charles P. Berdan, of Jewett-Berdan Antiques. BELOW: A whimsical circa 1860–70 Nantucket, Massachusetts, whirligig from Jewett-Berdan.



"I always try to focus on dealers who are less familiar," Cullman says.



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floor plans and elevations of their clients' houses, fabric swatches and lists of what was needed by room.

Their first stop at The American Antiques Show (TAAS) was the booth run by Mark and Marjorie Allen, dealers in folk art for 39 years in Manchester, New Hampshire. "The Allens know everything," says Cullman. "They also always go to the trouble of putting in a period room of great refinement."

This year, the Allens set a Queen Anne drop-leaf walnut table from Philadelphia and four 1760s Chippendale chairs from Massachusetts in front of an 18th-century Connecticut fire surround with its origina blue-and-white paint.

"We're primarily pre-Revo lutionary," Mark Allen says o his specialty. A *faux-marbre* cor ner cupboard with fluted mold ings and scalloped shelves– likely from Portsmouth, Nev Hampshire—circa 1750, hel 18th-century Dutch blue-and white calendar plates signed b Justus Brouwer.

"I love the fact that he ha

continued on page 4

ABOVE: RJG Antiques offered a 1940s sea horse weathervane, top; circa 1850 barber poles; a 1922 hooked rug, center; and five golde plover decoys, a rare find, says deal er Russ Goldberger, since many wer left to disintegrate after shorebird hunting was banned 80 years ago.



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ABOVE: A circa 1885 Navajo blanket from Hill Gallery. RIGHT: Elliott & Grace Snyder's display featured a circa 1835 bed with an 1820 crewel-work bedcovering; an 1816 painted dower chest from New York; an 1860s hooked rug, right; 1825 fancy chairs and a 1790 Windsor chair.



ABOVE: Cullman calls the Jaspé pottery presented by Woodard & Greenstein American Antiques "very collectible—France's answer to American redware." RIGHT: The designer, who was a curator at the American Folk Art Museum in New York for five years, peruses the wares at The American Antiques Show, an event she says is "a must on the folk art and Americana collector's itinerary."

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things that aren't American," Cullman remarks. "That's how it should be."

A rare Taunton, Massachusetts, blanket chest painted with red decorations caught her eye, too. "That chest is museum quality," she says. (In fact, the Allens often sell to museums such as the Winterthur and Colonial Williamsburg.)

A graduated stack of 19 antique pantry boxes, all in different colors, drew Cullman to the offerings of Jewett-Berdan, of Newcastle, Maine, which was new to the show.

"I always try to focus on dealers who are less familiar," Cullman says. She was especially taken with a whimsical Nantucket, Massachusetts, whirligig in the form of an African American sailor—the first of its kind she'd ever seen, Cullman notes.

Nearby, a late-19th-century Navajo blanket was stopping traffic at the display by Hill Gallery, of Birmingham, Michigan.

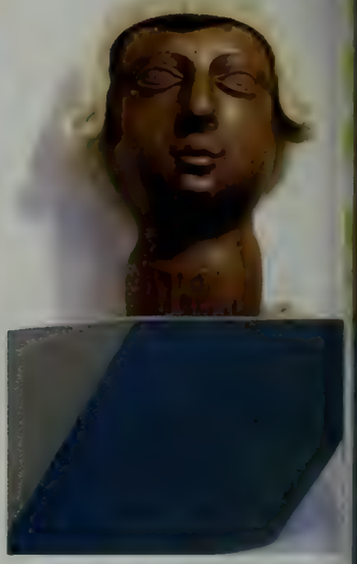
continued on page 50



Dear Ketel One Drinker
Here's one for all you Jeopardy fans.
If the answer is Carolus Nolet,
what is the question?



LEFT: At the Stella Americana Pie Show, Cullman holds a 1940 maniki from David & Kim Leggett, who als showed two 1930s African American quilts from Alabama—one, at left, in a Housetop pattern and another made of dish towel and dress fragments. BELOW: An 18th-century wig maker's head from Robert J. Perry.



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A red figure with arms raised was repeated in four parallelograms bordered by white and red zigzag stripes. "It's particularly interesting because the hands are waving in different directions," Cullman says.

"The Navajo were extremely creative; we call their tight, bold, graphic weavings 'eye dazzlers,'" says Timothy Hill, who, along with his wife, Pamela, has been dealing in fine art and folk art for decades. "We like textiles that have the kind of internal connection that talks to people."

Adds Cullman: "It's important that Native American material be part of the whole package at these fairs."

A set of five boldly colored circa 1900 golden plover decoys from Massachusetts beckoned Cullman to the RJG Antiques booth, run by Russ and Karen Goldberger, Rye, New Hampshire, dealers who specialize in decoys that retain their original painted surfaces. It's rare to have a large number of such decoys from the same source, Russ Goldberger says.

Elliott & Grace Snyder, of South Egremont, Massachusetts, created a room with an elaborate turned ocher-painted 1830s bed, a small New England yellow dressing table from 1820, several hooked rugs and a set of fancy red-and-polychrome Sheraton chairs with stars on the central back splat. "The red chairs are in mint condition—and so happy," Cullman comments.

"Our fanciful wood bed has to be from Pennsylvania," Elliott Snyder says. "The turnings have a Germanic, robust quality you don't often see in New England."

For Cullman and Pruzan, the final stop at TAAS was to



ABOVE: A late-19th-century painted wood weathervane was an uncommon piece offered by Nancy and Craig Cheney, of Newark, Ohio. "We specialize in weathervanes; still, a wood cow is quite unusual," notes Craig Cheney.

"I love the mix and variety. I tend t buy a whole group of objects to make an instant collectio for a client."

New York dealers Wooday & Greenstein American A tiques. Cullman admired shelv filled with brown-, yellow- a green-glazed Jaspé bowls a pitchers from the Savoy r gion of France. "Jaspé potte is similar to American redwa but it's cheaper and less rar says Blanche Greenstein.

"I love the mix and variet Cullman says. "I tend to b a whole group of objects li these to make an instant c lection for a client."

continued on page


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ABOVE: Woodbury, Connecticut, dealer Nancy Fishelson created a living room that included a circa 1825 pewter cupboard and a pair of Rhode Island wing chairs and a penny rug from the late 19th century. RIGHT: Cullman, sitting on a 19th-century cast-iron bed from Susan E. Oostdyk Antiques, handles an array of textiles—French mattress ticking, toile, homespun linen and French floral prints—from the 19th century to the 1940s. Natural madder dye was used on the fabrics, allowing them to "fade gracefully over time," she says.

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Then she and Pruzan were off to the Stella Americana Pier Show, an event Cullman says "is always exciting, because that's where the dealers go to shop as well as the private collectors, so a private person can pick something up before it's resold—at a higher price—up the antiques 'food chain.'" There they made a beeline to the vintage African American quilts presented by David & Kim Leggett, dealers from Newbern, Tennessee.

The quilts, in bold, geometric patterns, are mostly from the South and date to the early 1900s. One colorful example from Alabama was made with dish towel fragments on one side and bits of discarded dress fabric on the other. Another, in a multiple Housetop pattern, had strips of red, white and blue material.

"Customers tend to hang these quilts as art," Kim Leggett says. "They're more moderately priced than paintings."

Their next stop was at the display by Nancy and Craig Cheney, by-appointment dealers in Newark, Ohio, who specialize in antique weather-

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Shopping

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vanes, especially one-of-a-kind type "Homemade weathervanes always hav so much charm," says Craig Cheney, wh showed a large yellow cow made of woo a quirky rooster in copper and a fou foot-long horse in sheet iron. "We try buy from private collections," he says. "I Ohio there are still a few things left houses and barns."

Nancy Fishelson, a former Los Ang les designer turned Connecticut antiqu dealer, created a fully furnished roo using two stylishly monogrammed wi chairs from Rhode Island, an 1820s pe

> "A private person can pick something up before it's resold—at a higher price—up the antiques 'food chain.'"

ter cupboard, a pastel folk portrait and multicolor penny rug from the late 180 "I buy things for their form and colo she says.

Robert J. Perry, of Orchard Park, Ne York, had one truly distinctive piece: wood wigmaker's head with protrudi eyes, nose and mouth. "It's very unusu because it has a carved face," he explain

Cullman's last visit was to the booth Susan E. Oostdyk, of Andover, New Jers a specialist in vintage textiles: French toi mattress ticking and homespun linen.

"I get all my antique ticking in Franc she says. "New fabrics don't have the sa depth of color."

The fabrics were piled on a 19th-ce tury cast-iron "mountaintop" bed (nam for the three humps in the headboard). C it was one of her Old World–style, han rolled French wool mattresses. "I ma them to measure," she says. "People u them for banquettes and beds."

Folk portraits, needlework, hooked ru decoys, quilts, furniture, weathervanes ar whirligigs—the diversity of the offerin at the Americana shows was staggerin For Cullman, it's not just the variety of ol jects themselves that's impressive but al the range of the sources: "What's gre about these fairs is that there are deale from all over." □


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Lighting: Downtown; Paul Ferrante

FOR A FULL ROOM VIEW, SEE PAGE 40.

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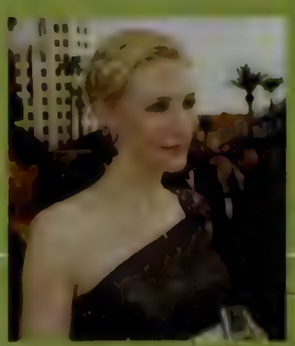
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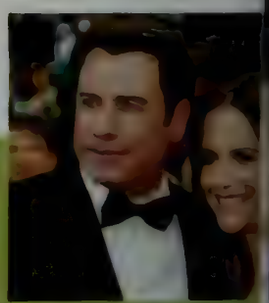
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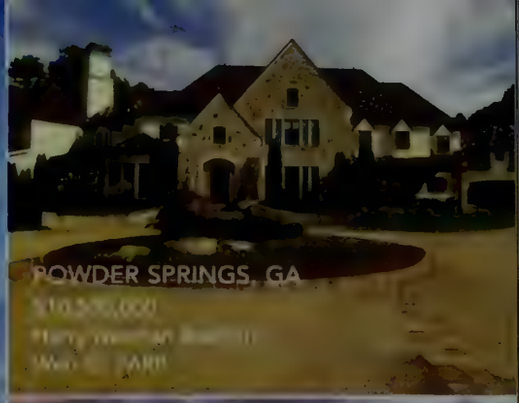


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Among the Branches

An East Hampton Tree House Captures the Fanciful Air of *The Lord of the Rings*

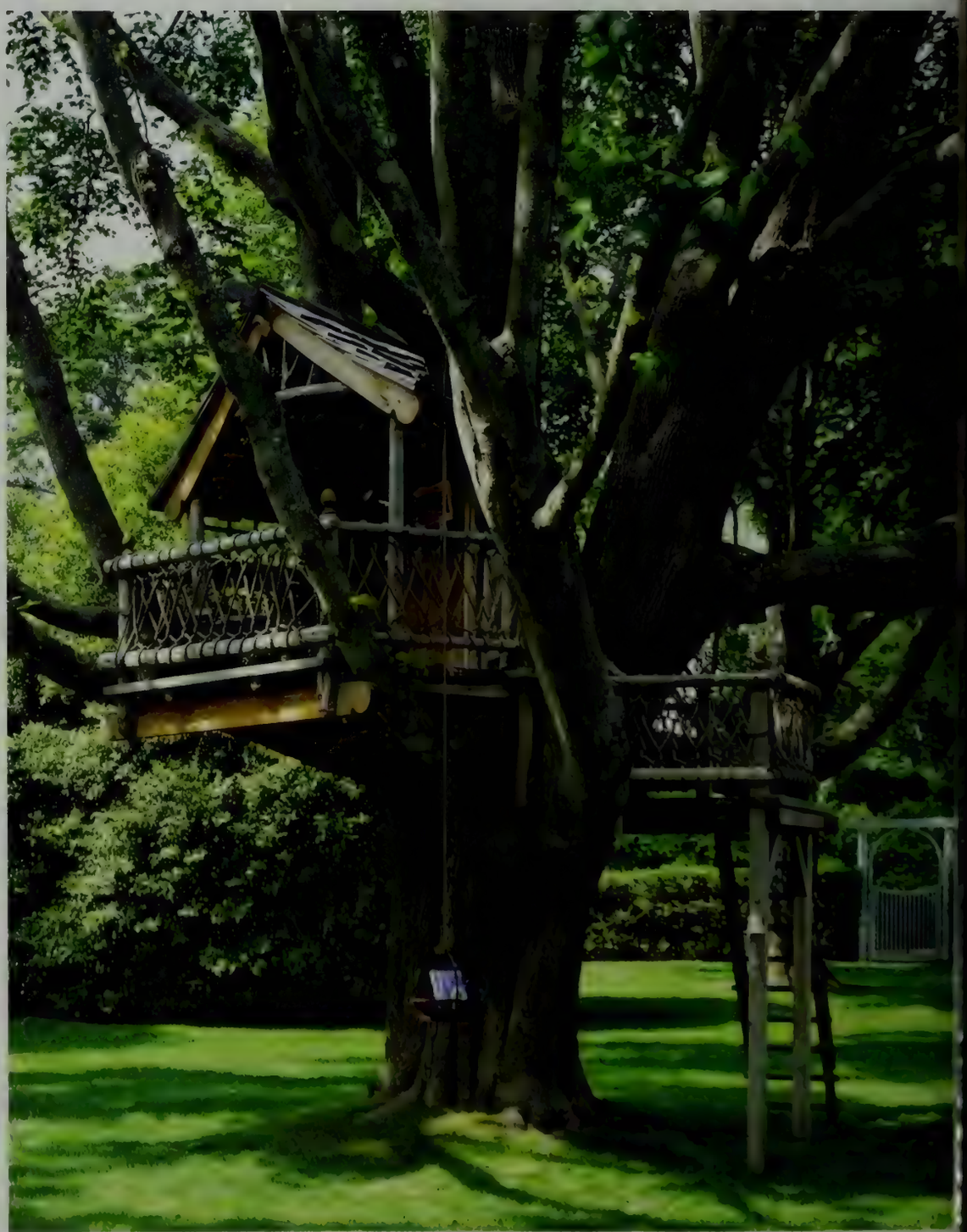
Tree House Design by David and Jeanie Stiles/Text by Kelly Vencill Sanchez/Photography by Billy Cunningham

FOR MOST KIDS, THERE is nothing quite like climbing a tree—the thrill of finding that perfect perch from which to survey the world or disappear into the secret reaches of a leafy canopy. David Stiles understands those children. In fact, he and his wife, Jeanie, have spent a pleasurable portion of their careers creating tree houses for them. "To do a tree house, you have to think like a child," David Stiles says. "For me that's easy!"

The couple, who divide their time between Manhattan and East Hampton, also design houses and cabins, and they've written 21 how-to books (five on tree houses). Though David Stiles studied industrial design at New York's Pratt Institute and sculpture at Florence's Academy of Fine Arts, he says that as a boy he was always building—"in-ground huts, clubhouses, bent-pole huts."

When New York financier Alan Patricof and his wife, Susan, asked the Stileses to design a tree house for their granddaughters, Lily and Nina, they leapt at the chance. They'd cre-

continued on page 62



"A tree house should never overpower the tree in which it is built. It should sit lightly in the branches," says Jeanie Stiles, who, with her partner and husband, David, designed an arboreal escape for the grandchildren of clients in East Hampton.

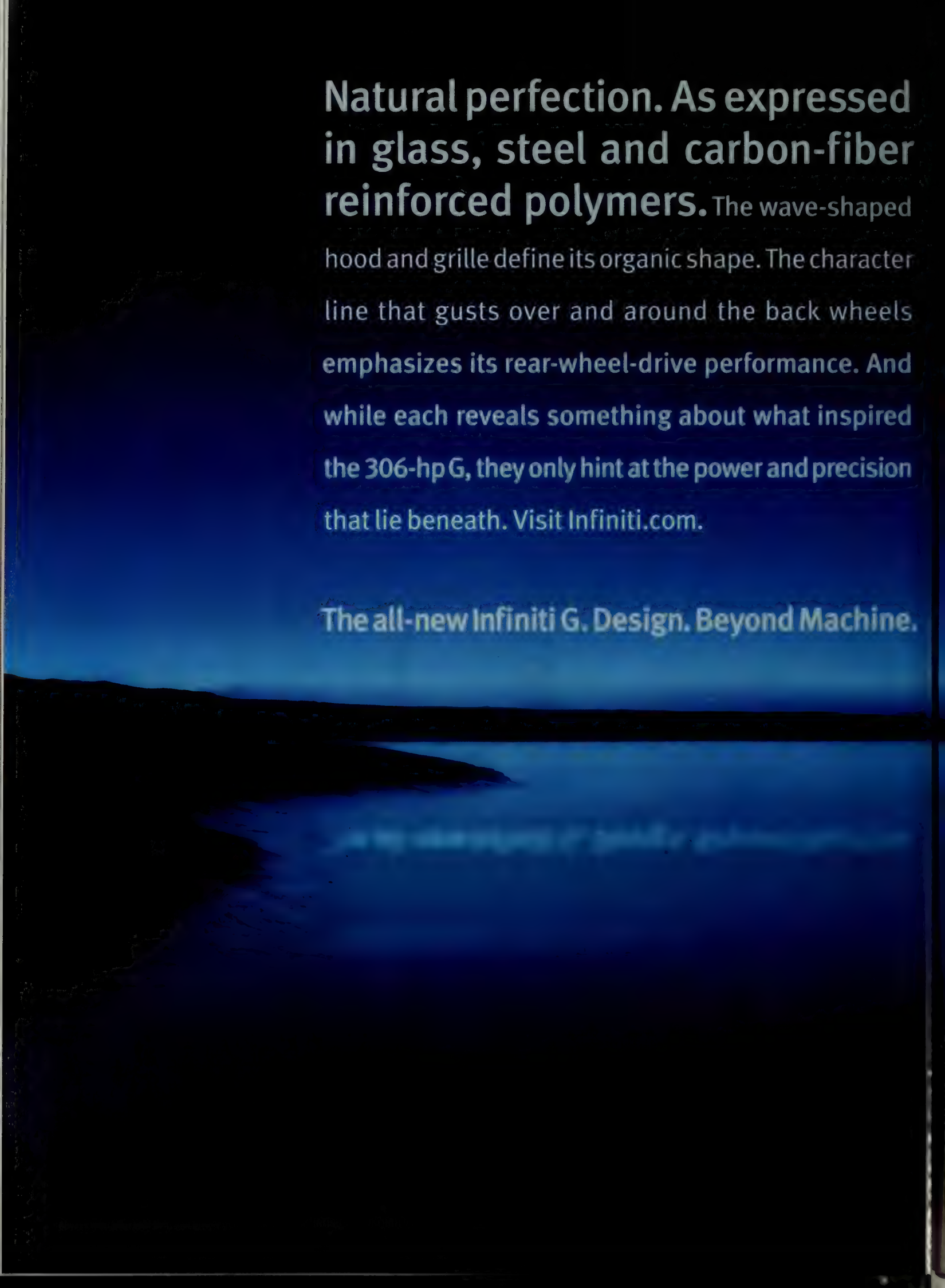
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ABOVE AND ABOVE RIGHT: Protected from weather and adults, the kid-size interior forms a cozy hideaway, inspired by J. R. R. Tolkien's *The Hobbit*, a favorite of the children's. RIGHT: An initial sketch.



continued from page 58

ated several garden elements for the couple's East Hampton residence, itself restored by architect Robert A. M. Stern, and knew the property—and its 100-year-old trees—well. "I thought this would be very romantic, very picturesque," Alan Patricof recalls. "My kids had all grown up and were starting to have children of their own. I thought, We'd better do this."

Of all the trees on the site, only one—a huge beech—met the Stileses' specifications. "You couldn't ask for a better tree," says David Stiles. "You could walk around in it. But you never want to overburden a tree; that's the fault many builders make."

The Stileses began as they always do, with a design meeting—only in this case they asked Lily and Nina to name their favorite things. *The Hobbit* was one. Though the Hobbit in *The Lord of the Rings* have earthen dwellings, the tree house evokes a whimsically lopsided air. The children enter the house by a hand-carved staircase. On the branch overhanging the first deck is a sign that reads Duck. Farther up there's another: Duck Again. Beneath the asymmetrical cedar-shingled roof are cozy corners for reading and games while a basket attached to a pulley delivers snacks and toys.

Lily and Nina have since been joined by Jack, Chloe and Riley, and it's clear that the Patricof tree house will remain an enchanted hideaway for years. Says Jeanie Stiles: "It's like a living sculpture." □

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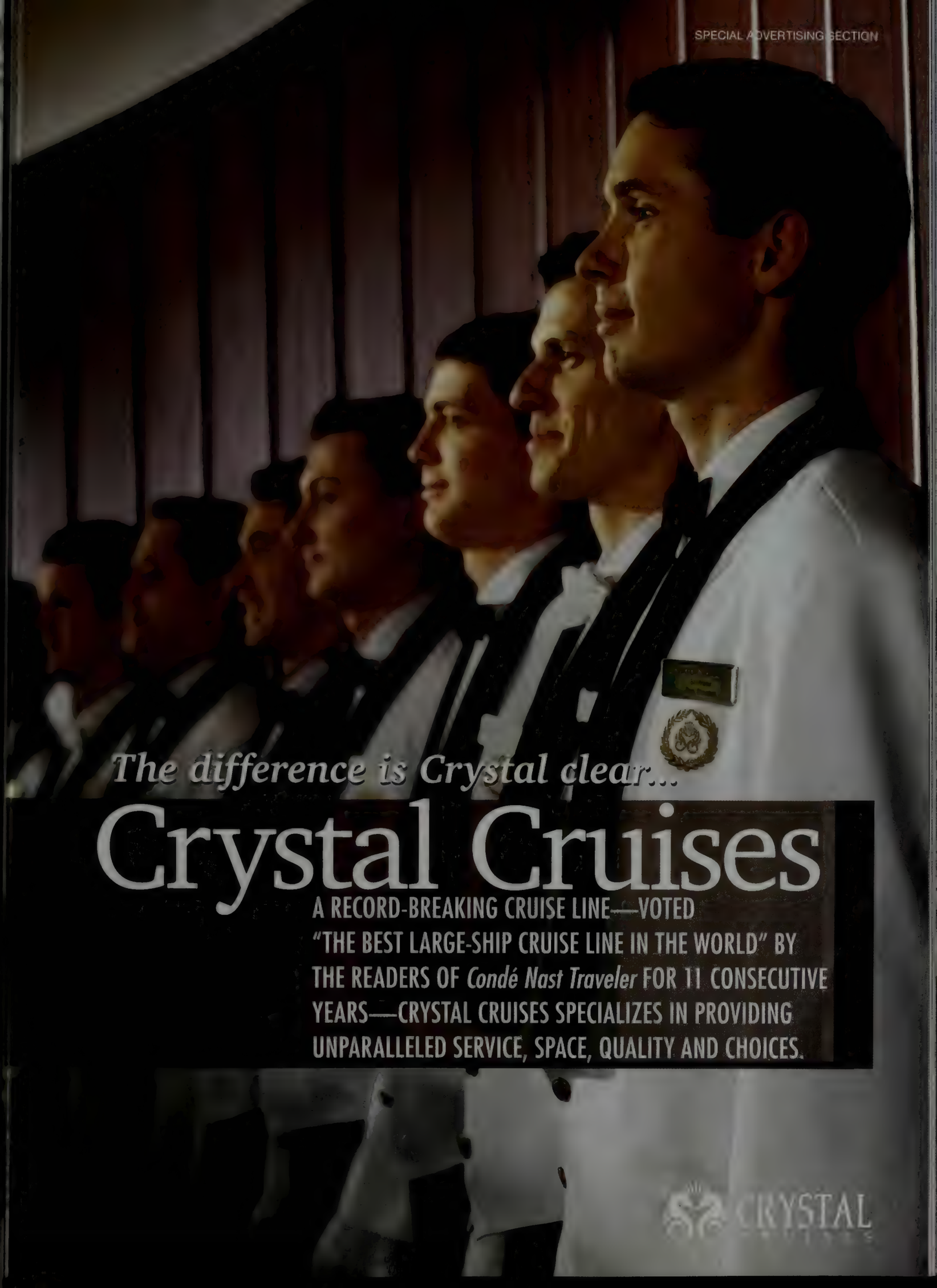
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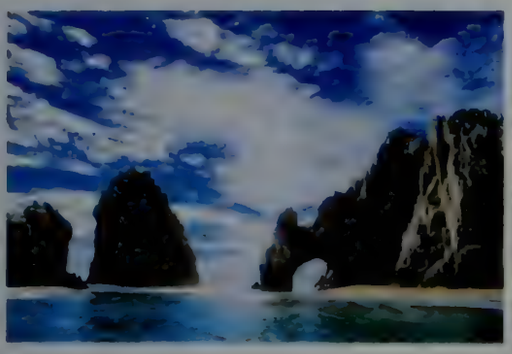
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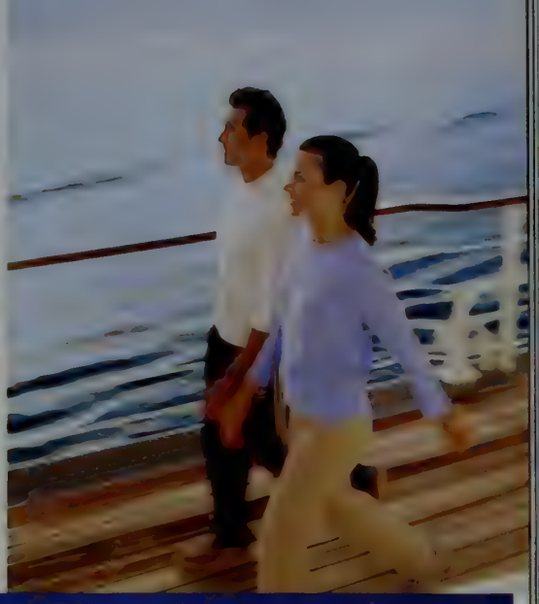
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Maintaining its commitment to rich destination experiences, Crystal Cruises announces its 2008 collection of lavish international cruises for Crystal Symphony and Crystal Serenity. Spanning 167 different ports and ranging in length from seven days to a 108-day World Cruise, Crystal Cruises' 61 worldwide itineraries allow guests to enjoy a variety of port-intensive excursions as well as several enriching days at sea. For 2008, the line has nearly doubled its maiden calls, journeying to exotic lands such as Agios Nikolaos, Crete; Doha, Qatar; Marmagao, India; and Sarande, Albania. And for the first time in nearly a decade, Crystal Cruises offers an overseas Christmas/New Year sailing around South America, Cape Horn and Antarctica.

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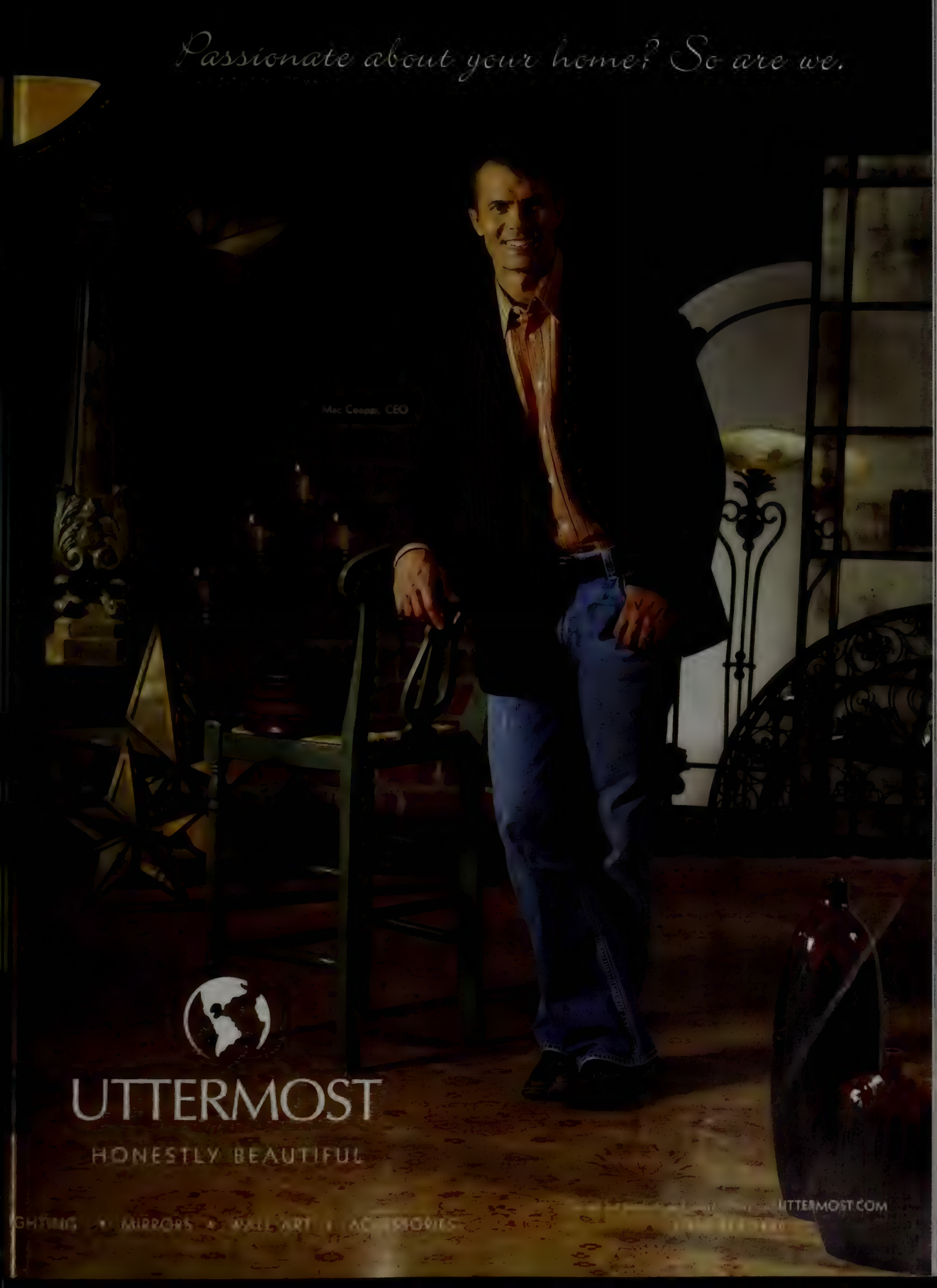
authorities who pay tribute to their art through lectures and demonstrations. For the golf-themed sailings, PGA instructors give personal tips on technique and golf celebrities discuss their time on the course. And during the Wine & Food Festival sailings, renowned chefs and distinguished wine experts share their culinary secrets and provide insight into the fascinating world of wine through cooking sessions and pairings of select vintages.

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A voyage on Crystal Cruises enlivens the senses; guests can breathe in the fresh ocean air from the ships' expansive 360-degree Promenade Decks as well as sample a multitude of culinary creations. The menu of the Crystal Dining Room features regional cuisine inspired by the ships' ports of call. Perhaps the most impressive part: no menu is ever repeated, even on the lengthy World Cruise. Menus by celebrated chefs and restaurateurs like Nobu Matsuhisa, Piero Selvaggio and Wolfgang Puck are also available in specialty restaurants. For the wine connoisseur, more than 250 vintages make up the extensive on-board wine cellar.

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Out of Sight

Eugene V. Thaw Reflects on the Skyrocketing Prices for Art

By Steven M. L. Aronson



Art dealer and collector Eugene V. Thaw in his New York apartment.

THERE'S SO MUCH IN THE AIR ON THIS HYPER ART MARKET. COLLECTORS ARE SAID TO BE GETTING THEIR PICTURES REAPPRAISED EVERY FEW MONTHS TO KEEP PACE WITH THE INFLATION.

It's really all less to do with art than with the amount of money that's floating around. The problem, if you can call it that, is what do you do when you've got the big house in Palm Beach and the three or four other houses and the yacht and the plane—and you *still* have untold millions in disposable income left over. Well, one of the things you do is you learn what newly minted wealthy people have done in the past—*they* bought art, so *you* buy art. It's about status and moving in the right social spheres surely, but a lot of it is also about chauvinism. So now, if you're Russian and living in the West, you buy Russian art. If you're Chinese and part of that explosively growing economy, you buy both Chinese emerging artists, whose prices have increased fivefold in the past year alone, and Chinese older art—certainly the four million dollars that a dealer bidding on behalf of a Chinese client paid at auction for a 15th-century blue-and-white porcelain pot is a phenomenon that can only be explained by that kind of patriotism. And let's not forget that Americans are buying American art in a tremendous way. They're not buying the more recent German stuff so much anymore—the Expressionists, Kiefer and Baselitz and all of those people, are out of fashion with Americans again. So who's buying them? Germans.

IF YOU WERE ACTIVE IN TODAY'S MARKET, WHAT WOULD YOU BE DOING?

I'd be very confused. It's difficult to understand just what's going on, because a good deal of the art that's being produced is not even collectible—you almost can't live with it. What do you do, for instance, with the fluorescent tubes of Dan Flavin? And *that's* already old hat. Or with some long show-off thing that some artist has made to go on the floor? The newer things are just, you know, a pile of garbage in the corner, I guess. The whole spirit of today seems to me to be anti-art and anti-collecting, where artists are purposely making things that are not convenient to have in the house. It's a message that the idea of living with art—an idea that after all came from the Renaissance—is over and that that's a museum function now. And not even a very permanent one there, because the isms or the cults take over one another so fast. Museums these days are hell-bent to offer a different kind of experience than simply the opportunity to look at works of art. Do you remember when the Guggenheim had that big show on Armani?



This early-Ming Dynasty vase recently sold at auction for almost four million dollars.

DO I REMEMBER! I MIGHT JUST AS PROFITABLY HAVE BEEN LOOKING AT THE CONTENTS OF MY OWN CLOSET. AND DIDN'T THE BROOKLYN MUSEUM OF ART FOLLOW SUIT, SO TO SPEAK, AND HOST A SPECIAL EXHIBITION ON *STAR WARS*? ONLY A FEW MONTHS AGO THE MUSEUM OF MODERN ART FEATURED A DOUG AITKEN VIDEO PROJECTION PIECE ON ITS FAÇADE, STARRING DONALD SUTHERLAND, AMONG OTHERS, AND CRITICS WERE GIDDILY COINING NEW CATEGORIES LIKE "ARCHIVIDEO" AND "VIDEOTECTURE" FOR THE SPECTACLE. THEN THE WHITNEY, NOT TO BE OUTDONE, PRESENTED A SOLO PERFORMANCE BY AN ARTIST WITH FOG MACHINES AND KLIEG LIGHTS AND COFFINS OF SHATTERED GLASS—TALK ABOUT CUTTING EDGE!

Those are all quasi-Disneyland operations—and they are already *yesterday's* hot thing. For tomorrow's, people flock to attractions like Art Basel Miami Beach, but the trouble is they buy with their ears, not their eyes. Maybe that's too much of an accusation, but there is indeed that kind of mood in the market now that if you just listen, you'll hear something tipped off a

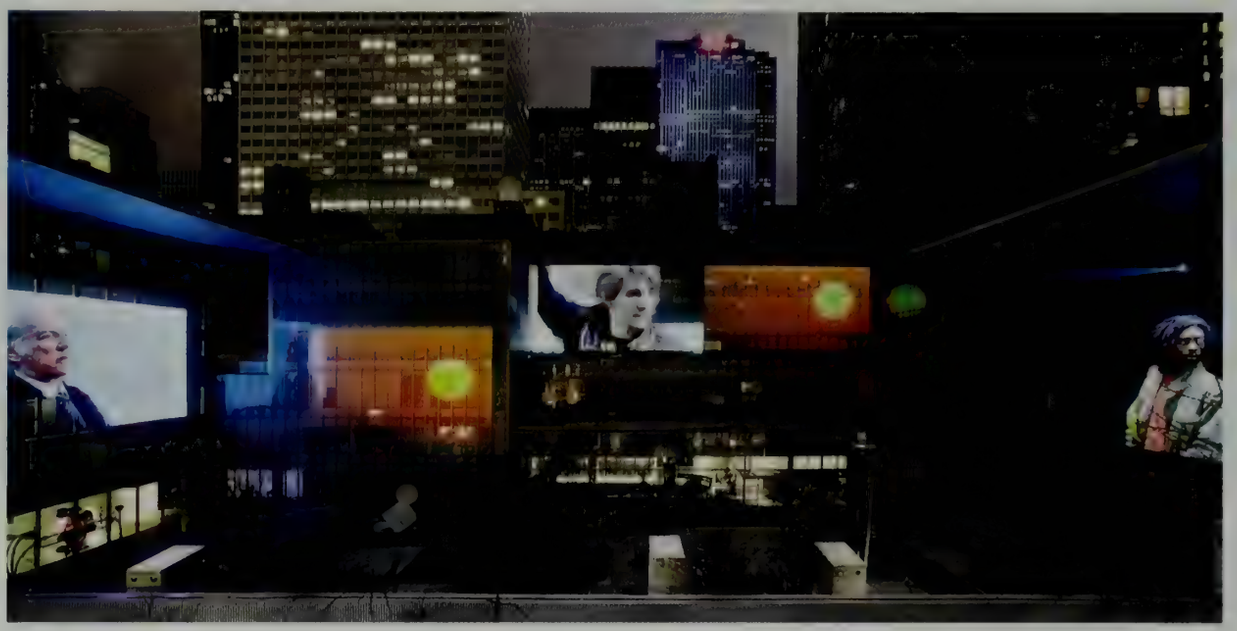
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A Doug Aitken video projection piece at the Museum of Modern Art, featuring Donald Sutherland, at left.

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a dinner party, and then you can just call your dealer and get put on a list to get one. Artists are marketed like consumer goods—by art promoters and by fairs and Biennales. There's a process that has developed for making quick fame. But also quick anti-fame, or quick forgetfulness.

IS IT MADNESS, THEN, TO PARK SO MUCH MONEY IN THINGS THAT COULD EASILY TURN OUT TO BE ILLIQUID?

It turns out not to be madness, at least for some of these people, who, after they assemble very valuable pictures, wind up selling them to their friends over the phone. Like that fellow Geffen, who recently sold his great Pollock drip painting for a reported $140 million. I guess, if nothing else, it's a way of protecting each other's assets.

BUT WHAT ABOUT THE PEOPLE WHO DON'T HAVE THE MULTIBILLION-DOLLAR FORTUNES BUT WHO ARE BUYING, LET'S SAY, $300,000 WORKS OF ART THAT THEY MAY WANT OR NEED TO UNLOAD QUICKLY AT SOME POINT?

They'll put them in a Sotheby's or a Christie's contemporary sale. The auctions seem to be still holding up very well—and for artists that I've never heard of.

THAT SAID, COULD THERE NOT BE AN AUCTION WHERE THE MARKET FOR YOUNGER ARTISTS LIKE DAMIEN HIRST, RICHARD PRINCE, JOHN CURRIN, MATTHEW BARNEY, AND ANISH KAPOOR TOPPED OUT AND UNDERWENT A DOWNWARD CORRECTION?

There could be, but they all seem to have a real market. What can possibly make it burst when there are people who feel that they missed out on the 1950s, and the '60s, and the '70s, and the '80s, and that now they have a chance to buy artists of the '90s and 2000s? They want to have a representative group of well-known names from their own period, so they buy their pictures and hope for the best.

WHICH STRATOSPHERICALLY PRICED ARTISTS OF THE MOMENT DO YOU FEEL WILL RETAIN THEIR VALUE? A WARHOL SINGLE DOLLAR-SIGN PAINTING—A LITTLE ONE—RECENTLY SOLD FOR SOMETHING LIKE A MILLION DOLLARS.

Warhol is a special case. The same way that you have to be able to say you have a Picasso of a certain period, you have to be able to say you have a Warhol. I'm not a great partisan, by the way—I don't think what he does is quite enough, as a painter. I think of it more as a gimmick: those silk-screened photographs, you know, that he smears over with a little Abstract Expressionist touch to give them some color. And a lot of it has to do with the sensationalism of the subject matter—Jackie or Marilyn or a car crash or an electric chair, Mao Tse-tung or whatever.

HOW WOULD YOU RATE LICHTENSTEIN?

Well, they're beautifully and very, very carefully composed paintings, Roy Lichtenstein's. There's this mystique about a few "names"—those artists who are supposed to be the ones that transforme not only the way we look at art but th entire culture: Lichtenstein and Warh and Rauschenberg and Pollock and Jasp Johns. And these days an exceptional Joh or Pollock is a greater rarity on the mark than a great Matisse or Picasso.

SPEAKING OF A GREAT PICASSO, WHAT DO YOU MAKE OF CASINO MOGUL AND ART COLLECTOR STEVE WYNN'S ACCIDENTALLY PUTTING HIS ELBOW THROUGH HIS FABULOUS PORTRAIT *LE RÊVE*?

It served to resoundingly end the prospe of that ridiculous sale at $139 million one of those art-collecting hedge-fund b lionaires—a tear the size of a silver doll that could easily be restored to the poi of invisibility.

THEN WHY DID THE PICTURE'S VALUE PLUMMET SO DRASTICALLY—TO $85 MILLION?

Because the incident was publicized-there's now the universal knowledge th there was damage. It's so delicate to pro a valuation up to that kind of outrageo level that anything—a flyspeck—cou have destroyed it. Anyway, Wynn is nc suing his insurer, Lloyd's of London, f the $54 million in lost value.

DID YOU SEE THAT THE LOUVRE IS OPENING A BRANCH IN ABU DHABI? THEY'RE GOING TO GET MORE THAN A

continued on page



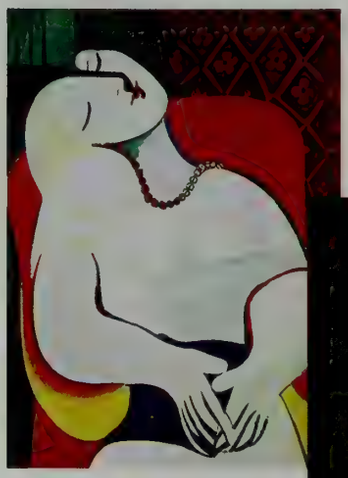
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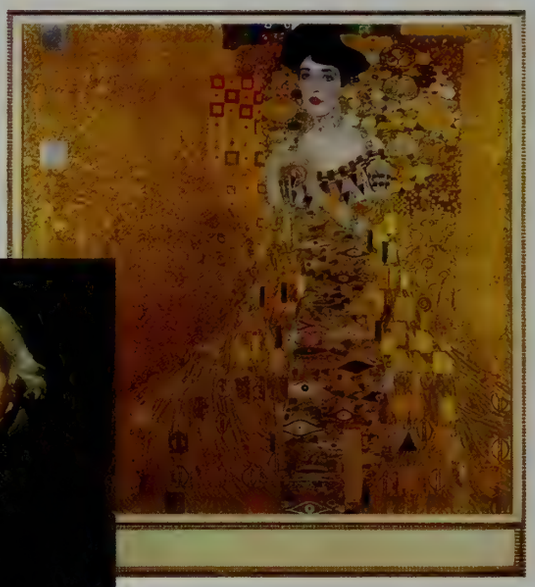
"I can't believe the seriousness with which an artist like Jeff Koons is taken—the kind of prices they fetch."



Le Rêve, Picasso's 1932 portrait of his mistress Marie-Thérèse Walter.



The last portrait ever painted by Jacques-Louis David, 1815.



Gustav Klimt's 1907 "gold" portrait *Adele Bloch-Bauer I.*

continued from page 68

BILLION DOLLARS FOR RENTING THEIR NAME AND LENDING SOME OF THEIR ART FOR A PERIOD OF TIME TO THAT MIDDLE EAST OUTPOST.

An Abu Dhabi Louvre is a concept that's pretty hard to take in.... Think for a minute of the first plane that's carrying the Louvre's pictures that happens to go down, either in an accident or in a terrorist attack. Think of what the world will think when some great art is lost that way—will these loans continue?

BUT IF THE LOUVRE HAD BEEN FERRYING MASTERPIECES TO AN AMERICAN OR EUROPEAN MUSEUM FOR A BLOCKBUSTER SHOW, THERE WOULDN'T BE THAT KIND OF REACTION, WOULD THERE?

No, because when museums lend to monographic great exhibitions, they're doing it for educational purposes, to bring things together which *should* be seen together. But when you send a major assemblage of things to Abu Dhabi to make a presence of yourself there, and for a huge petrodollar payout, it's another thing entirely—it's the difference between lending your art and pimping it out.

THAT VENERABLE OLD MUSEUM IN BUFFALO, THE ALBRIGHT-KNOX ART GALLERY, RECENTLY AUCTIONED OFF ALL ITS ANTIQUITIES, IN ADDITION TO PIECES OF MEDIEVAL AND RENAISSANCE ART, IN ORDER TO BE ABLE TO COMPETE MORE AGGRESSIVELY FOR WORKS BY SUCH ARTISTS AS MATTHEW BARNEY, JAMES TURRELL, ROBERT GOBER, RACHEL WHITEREAD, AND DAMIEN HIRST. THEIR RATIONALE WAS THAT THE ANTIQUITIES WERE A LUXURY THEY COULD NO LONGER AFFORD.

I think it was a terrible decision. First of all, it flies in the face of the institution's own history—of its early donors and of its position in the community, which is a very important thing to maintain. You don't just close down an important group of things in order to make money on their sale so you can buy only contemporary. The Albright-Knox was also taking advantage of the fact that these antiquities that it's had for such a long time are highly desirable in that they're all traceable and clearly provenanced—not in any way subject to the kind of anguish and anger that goes with ancient things more recently acquired that might have been excavated illegally. There are not going to be repercussions from Italy or Egypt or Greece over these.

THE LOS ANGELES COUNTY MUSEUM OF ART SEEMS TO HAVE DECIDED TO GO IN THE OPPOSITE DIRECTION AND *NOT* TRY FOR PROHIBITIVELY EXPENSIVE MODERN AND CONTEMPORARY ART. AT A RECENT PARIS AUCTION, THEY BOUGHT A JACQUES-LOUIS DAVID—IN FACT, THE LAST PORTRAIT HE EVER PAINTED—FOR $2.7 MILLION.

That's heartening. David unquestionably is a great artist to have in a municipal collection in a town like Los Angeles, which should have a representative world collection and doesn't. That was a bargain price, by the way.

AND FOR SOMETHING THAT'S PERHAPS A SOUPÇON MORE INTERESTING THAN YET ANOTHER CAMPBELL'S SOUP CAN.

That you should get from donors; *that* you shouldn't buy, if you're a museum—not at the current prices. You should have Eli Broad or somebody like that give it to you or leave it to you.

HOW ABOUT THE $135 MILLION THAT THE COSMETICS HEIR RONALD LAUDER PAID IN JUNE 2006 TO GET HIS HANDS ON GUSTAV KLIMT'S 1907 "GOLD" PORTRAIT *ADELE BLOCH-BAUER I* FOR HIS NEUE GALERIE? *THAT* WAS AN ALL-TIME RECORD—FOR A MINUTE OR TWO.

I think he made a wise move there, because he now has a world-class icon to draw visitors to his museum, and it has so far behaved that way—and it will continue to. You know, there was a time when a Klimt wouldn't have been considered a towering masterpiece. But from about the 1960s on, American Jewish collectors were crazy over these Viennese, Klimt and Egon Schiele, and one thing led to another. And now to this.

DO YOU THINK THAT WE'LL LIVE TO SEE A $500 MILLION PICTURE?

Maybe a $200 million picture in our lifetime. Suppose the Phillips Collection decided to sell Renoir's *Luncheon of the Boating Party*—I mean, wouldn't that bring $200 million if these other things have brought 130 or 140? And I suppose the Picasso *Guernica* would bring

continued on page 7


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continued from page 70

$200 million if it came on the market. Or a picture that had some kind of sex appeal—like *The Rokeby Venus* of Velázquez, in the National Gallery in London, or *The Nude Maja* and *The Clothed Maja* by Goya that are together in the Prado.

ART DÉCO AND TRIBAL ART HAVE ALSO BROKEN RECORDS IN THE PAST YEAR.

There are buyers for everything, and sometimes they're buyers with great expertise or great advice making great choices and great collections—I'm not saying that that's not happening, too. But a lot of the things that are *publicized* in the auction world, where you know what everybody pays and who's more or less the buyer, whether it's a Russian or somebody else—those things are usuall not so well chosen.

LET'S GET BACK TO THE THINGS YOU JUST CAN'T BELIEVE WHEN YOU HEAR O READ ABOUT THEM.

I can't believe, for instance, the seri ousness with which an artist like Jef Koons is taken—the kinds of things h does, those ridiculous polished-metal rab bits or hares, and the kind of prices the fetch. That 43-foot-tall puppy of his, o the other hand, is perfectly charming you know, as a gardening device—it said to hold 25 tons of soil and to have it own internal irrigation system—but th rest of his stuff.... I don't understand i but then I haven't really tried to fathom the philosophy of art like this very deep ly—I haven't given it a full chance or m full attention.

WHY NOT?

Because I want to *enjoy* art, not suffer i And I don't feel I need to move with th times that vehemently.

DO YOU THINK THAT IF YOU *WERE* WILLING TO MAKE THE EFFORT, YOU MIGHT FIND SOMETHING THERE?

I might find—yes, I certainly migh find—*more* there... than I do now. don't find anyone right now doing Clement Greenberg—explaining thing well, the way he did with the Color Fiel painters. I'd have to make studio visit I'd have to cover all the shows in down town New York—Chelsea and all of thos places; and I'd have to attend session with people who know about this kind c art—I'd have to sniff the wind *constantl* And it would take a whole life-effort t do that. When I started in the art busi ness 50 years ago, when I opened a sho and gallery in the Algonquin Hote that's exactly what I did—I was climb ing six flights of stairs to artists' studio every day!

YOU'VE JUST SAID THAT YOU MIGHT INDEED FIND ELEMENTS OF INTEREST I THE WORK OF SOME OF TODAY'S MOST TOUTED ARTISTS, BUT YOU DON'T RE ALLY BELIEVE THAT, DO YOU?

I really don't think I'd find *enough*. T make it worth the effort. But who know I might suddenly get a revelation. □

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CHERET, Jules, 1836-1932
Dance with Pierrot. Detail. Pastel. Signed.
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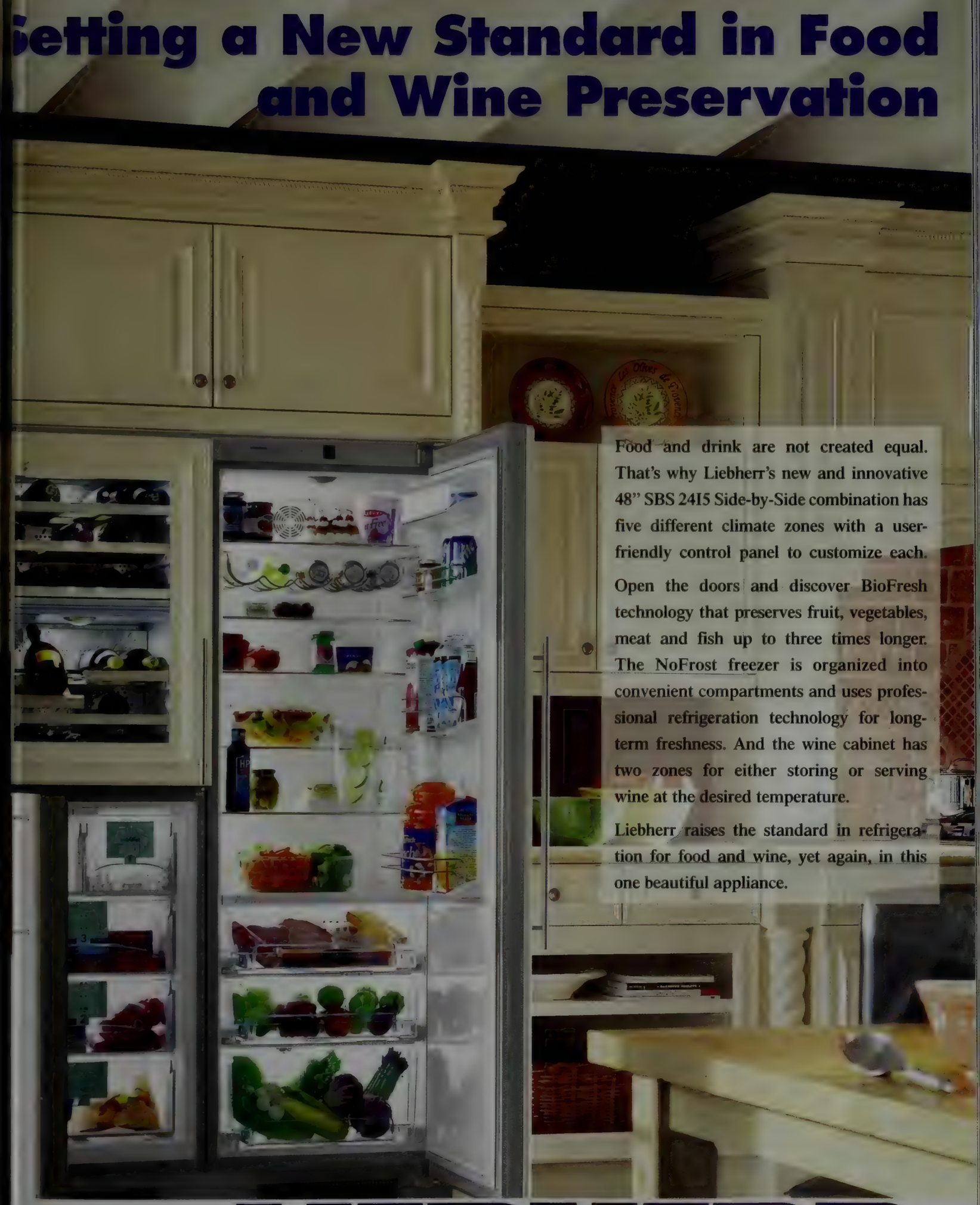
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LED Lighting

Liebherr incorporates this unique technology into the ceiling and insulation plate of its new multitemperature wine storage cabinet. The LED lighting is cool to the touch and therefore does not overheat the bottles. Plus LED lighting is long lasting and energy saving. It also can be dimmed to provide an ambient atmosphere.

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A bending half shelf provides storage for open bottles or display space.



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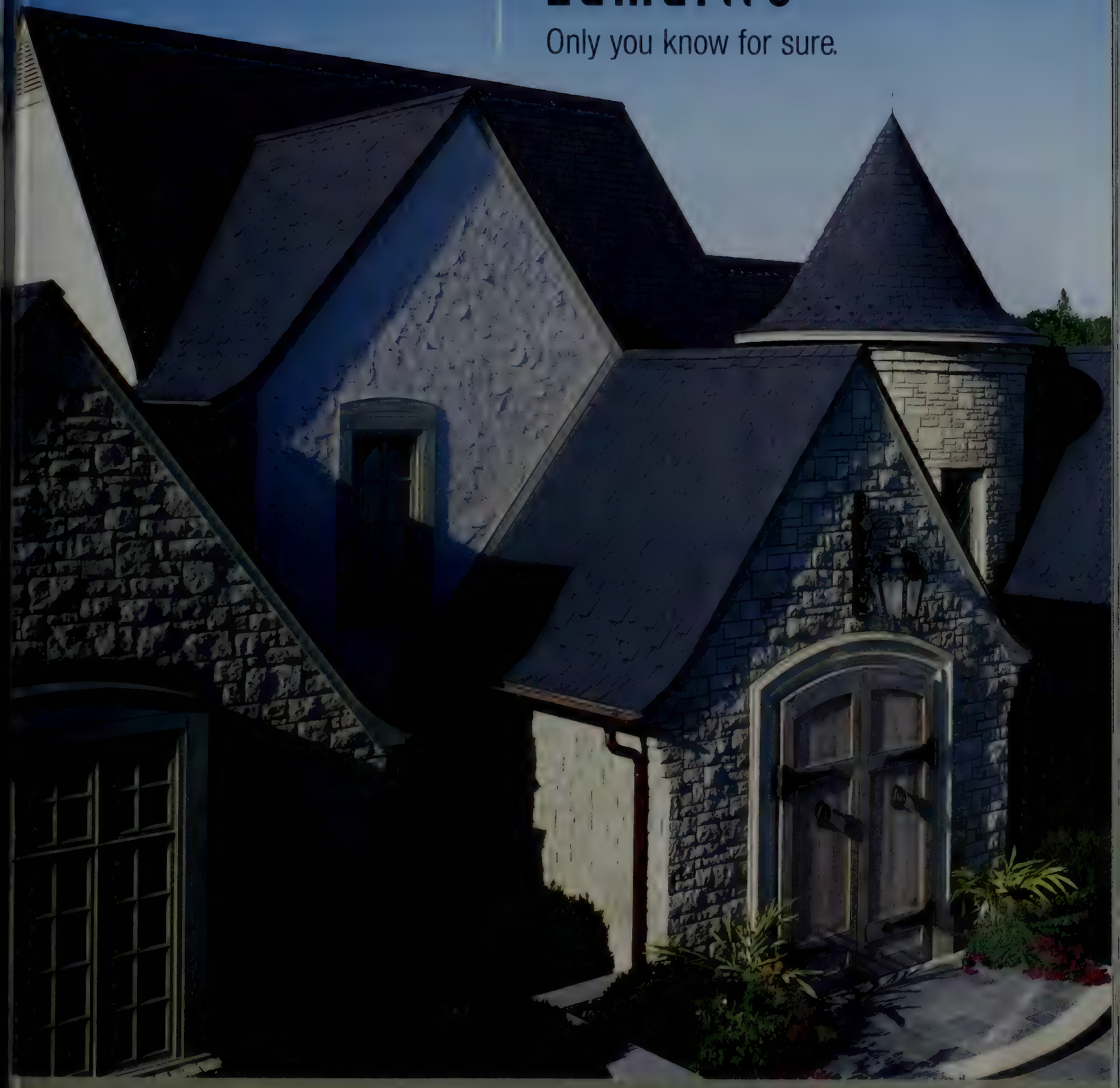
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Getting to Know Yew

A favorite of **Mario Buatta**'s, **Yew Tree House Antiques** on New York's Upper East Side carries European furniture, paintings and bibelots. Items include an 18th-century French faience stove, an 18th-century Welsh low dresser, a 19th-century dairy cupboard, a 19th-century French copper weathervane and a portrait of the seventh Earl Spencer, the grandfather of Princess Diana (all, left).

Yew Tree House Antiques
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Right, a northern European birdcage and architectural model from 1853



Knock on Wood

Stephen Sills and James Huniford's Manhattan shop Dwellings (212-717-5753; www.dwellingshome.com) carries a late-19th-century tree-trunk umbrella stand with an ash pitchfork, $2,800, and a rustic wood table from Belgium, $16,000.



Woven Wisdom

At Nizhoni Ranch Gallery in Arizona (520-455-5020; www.navajorug.com), a strikingly graphic Navajo chief's blanket, $85,000, circa 1875, is woven from churro wool and incorporates three phases of styles from the classic period weavings.



To the Point

Vaughan (212-319-7070; www.vaughandesigns.com) introduces handcrafted arrow sconces, made using the lost-wax process, in brass, $1,360, bronze and nickel. Silk- or linen-laminate crescent-shaped shades, $260, are also available.

Desk Set

"The thrill of the hunt is in any dealer's blood," says Los Angeles–based antiques dealer Mary Ann Jones (310-391-0072; www.maryannjonesantiques.1stdibs.com). She shows an intricate American Art Déco marquetry desk, $4,800.

Stroheim & Romann

JAB at Stroheim (800-974-8444) has *Carissima* as part of its Elegant Prints collection. A tree of life design printed on a linen-blend fabric, it comes in blue (shown), ivory, neutral and orange.



Light On

Handmade steel Arts and Crafts newel post lanterns, $1,800 for the pair, with colored-glass nuggets set in lead, using an old stained-glass technique, are at Fernworks Antiques (310-440-8415; www.fernworksantiques.com).

Sea Worthy

A hand-painted George III ship's cabinet, $5,800, from the collection of a retired sea captain, is offered by **Burke & Company**. The shop specializes in French, Italian, English and Chinese items from the 17th, 18th and 19th centuries.

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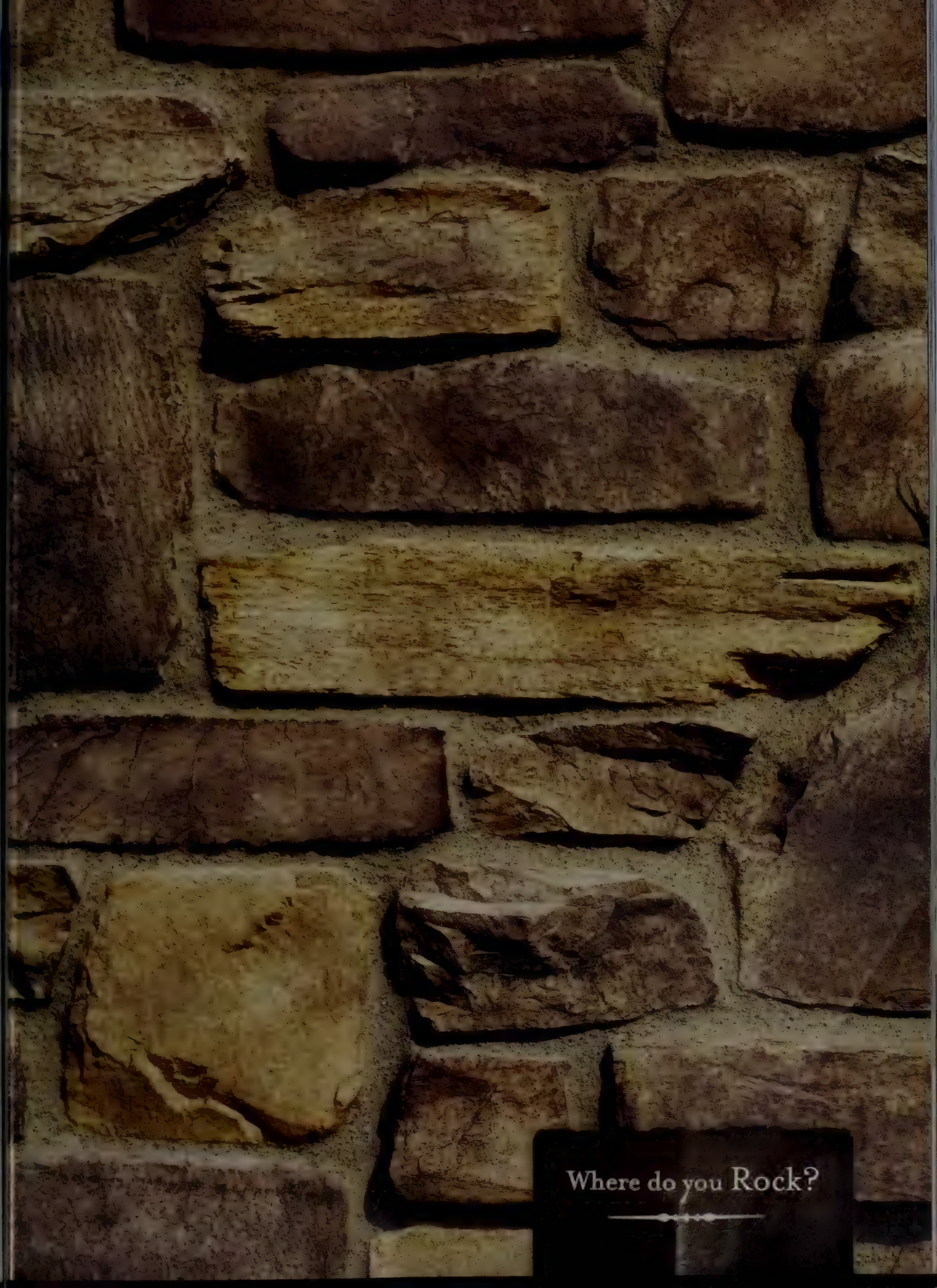




Out of the Bag

Five cats adorn a hand-hooked, circa 1925 American rug, $45,000, from American folk art dealer Fred Giampietro (203-787-3851; www.fredgiampietro.com). The scale of the decorative rug is unusually large for a pictorial design.

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Where do you Rock?

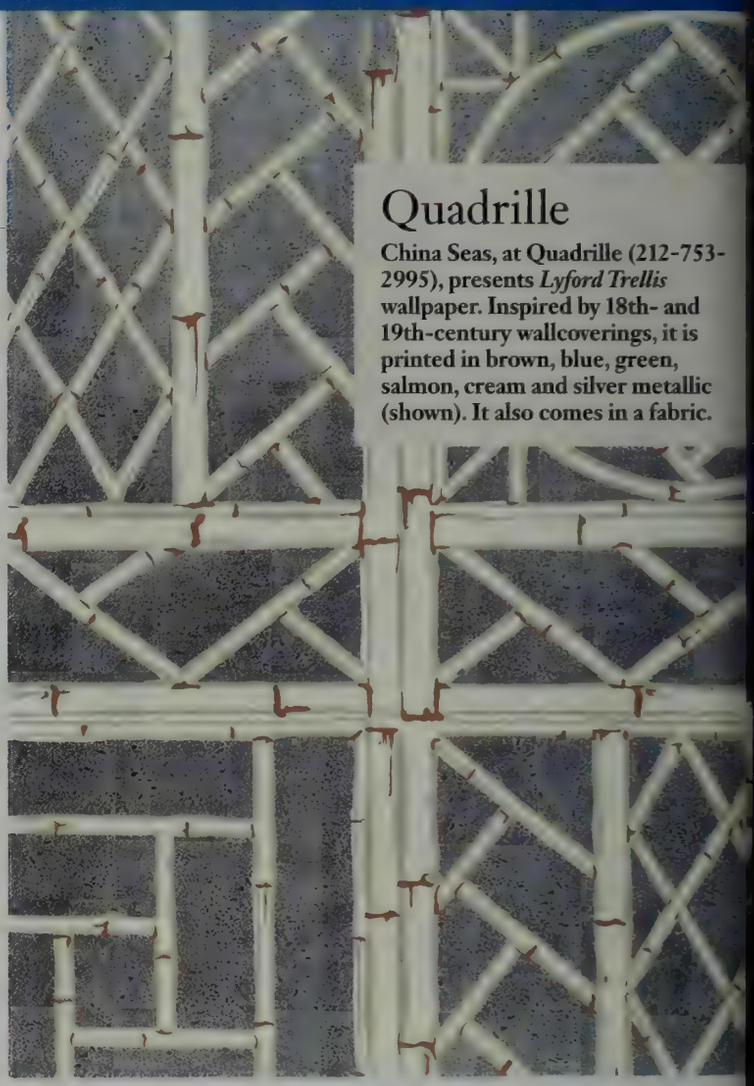


Owl American

The by-appointment gallery of Russ and Karen Goldberger, **RJG Antiques**, in Rye, New Hampshire, features American folk art, collectible decoys, period furniture and accessories. In their collection of unique objects is a carved and painted owl whirligig decoy, circa 1900, that has flapping wings that flare when the owl spins in the wind, $8,500.

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Quadrille

China Seas, at Quadrille (212-753-2995), presents *Lyford Trellis* wallpaper. Inspired by 18th- and 19th-century wallcoverings, it is printed in brown, blue, green, salmon, cream and silver metallic (shown). It also comes in a fabric.



Sofa So Good

Chloe Décor in Los Angeles (323-954-0037; www.chloedecor.com) has a graceful 19th-century Swedish Neoclassical sofa of carved pine, $5,900, which has been repainted.



Light Bright

Designed in the 1950s by Verner Panton, two Capiz-shell lights, one with a brass canopy, $3,400 (above), and one with a white-painted wood canopy, $3,200, are at Emmerson Troop (323-653-9763; www.emmersontroop.com) in Los Angeles.

continued on page 8



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Boot Up

Mark Sommerfield's Derapage Design (415-552-9040; www.derapage.com) in San Francisco has a pair of unusual 1940s Chinese leather snow boots, $980, painted at a later date with a decorative scene of an ocean with flowers.



Summer Hill

Larkmead **is a cotton fabric at Summer Hill (www.summerhill.com), designed in the style of a botanical print. It is available in honey (shown) and spearmint.**

Lines Are Drawn

Texas-based Crystal Farm Antler Chandeliers and Furniture introduces three new **Lazy CF Ranch** lines of hand-cast aluminum outdoor furniture: Rustic Oak (right, $3,500), Mountain Lodge Pole and Bent Willow. The hand-finished chairs and tables complement the original Antler line of furniture.

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The oak forests of the Rocky Mountains inspired the line.



Elemental

The Finnegan Gallery (773-244-1761; www.finnegangallery.com) is a Chicago warehouse replete with garden furniture and architectural elements, such as an 1860s Italian cast-iron decorative torchère, $38,000 for four.

continued on page

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Play House

Found in Santa Fe by Tod Donobedian for his San Francisco shop (415-264-8433; www.parisflea.1stdibs.com), a quirky 1950s house of cards, $575, is made of real playing cards glued together and illuminated by one tiny bulb.

Open and Shut

Pat McGann's shop in Los Angeles has an intriguing blend of vintage and antique Continental, American and Asian furniture, lighting, accessories and textiles. A 1961 Swedish cabinet, $9,600, with hand-carved folk art motifs set into each door, is signed "E. Hoglunds." A vintage magician's trick box, $950 (below), opens to reveal a smaller box that can be made to disappear.

Pat McGann
746 La Cienega Blvd.
Los Angeles, CA 90069
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McGann has been on La Cienega Boulevard since 1994.

continued on page 15

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Sebestyen Vogel, Pest (Hungary),
1810/20. Reference: pg. 116 Catalog
Museum of Applied Arts, Budapest, 1990.





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Colorado Cowhands

Music Executive Tommy Mottola and Pop Star Thalia Harness the Spirit of the West

Text by Nancy Collins/Photography by David O. Marlow





Music executive Tommy Mottola (below right, with his wife, pop star Thalia) was immediately taken with the 15,000-square-foot Snowmass Village, Colorado, log house he recently bought and decorated. ABOVE: The entrance to the 700-acre property. RIGHT: The residence, on Wildcat Ranch, looks out to the Elk Mountain Range.

AS A KID GROWING UP IN THE BRONX, I was always fascinated by cowboys—Hopalong Cassidy, Gene Autry, Roy Rogers," says music and entertainment executive Tommy Mottola. "I watched westerns, made my parents take me to rodeos and got totally into the horses, the gear. And being an outdoorsman—I love hunting, fishing, camping—I always dreamed of a log home. So when I saw this property, I instantly knew that this was as good as it gets."

Mottola, chairman of Casablanca Records and The Mottola Company, knows a hit when he hears—and sees—it. So it's not surprising that once he and his wife, Latin superstar Thalia, strode into the magnificent, five-bedroom, 15,000-square-foot log house, sitting on 700 choice acres in Snowmass Village—a stone's throw from Aspen—it was a done deal by lunch.

"By the time we sat down in the backyard and had a sandwich," he recalls, "it was over—*finished*."



Though not for Mottola, for whom the work had just begun. "I did this all by myself, just me and my wife, who loves it and has fabulous taste. I bring people in, use various sources, but yes, unfortunately, I do my own houses," says the former CEO and chairman of Sony Music Entertainment who counts among those design projects a Greenwich, Connecticut, home and the Bedford, New York, estate he shared with his former wife Mariah Carey. "That was

continued on page

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LEFT: "With 35-foot ceilings, it has a very dramati feel," Mottola says of the entrance hall. The plan floor, log-treaded stairs, end hewing and peeled and polished log posts lend a rustic air to the stai way and entrance, which opens to the living roo



ABOVE: Intimate yet expansive, the living room h been the site of numerous parties, large and sma BELOW: The dining room, which features a doubl sided stone fireplace, "is a focal point for us, foo being an integral part of our lives," says Mottol



"I'm on a continual shopping spree. If I see things I like, I buy them and put them away," Mottola says.

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my paid education—doing everything right and wrong, paying for it when it was wrong. Since then I've done 10."

Including his "masterpiece," the Miami pad whose sale prompted Mottola's move to Colorado. His latest creation is set on a scenic swath of Wildcat Ranch, a 6,500-acre property divided into 14 ranches and formerly owned by Michael Douglas. When Douglas first told him about it, Mottola says, "I didn't think I wanted to be that far from town. And we were st in Miami, which we finally got tired Thalia is a big star in the Latin world, we had tour boats, photographers wi five-foot lenses, coming by every hour. the end, it just wasn't fun anymore. So said, 'Let's look for a little house in A pen'—nothing this elaborate, because figured we'd only come once a year. No I wish we could live here full time."

Mottola is a self-admitted "frustrat

continued on page



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LEFT: The den blends Native American and wildlife themes. ABOVE: Animating a hallway is a hand-painted bench decorated with playful western motifs. BELOW: The master bedroom. The velvet-upholstered custom sleigh bed, alo with the bedding, is from Ralph Lauren Home. The cowhide rug was designed by Linda Bedell

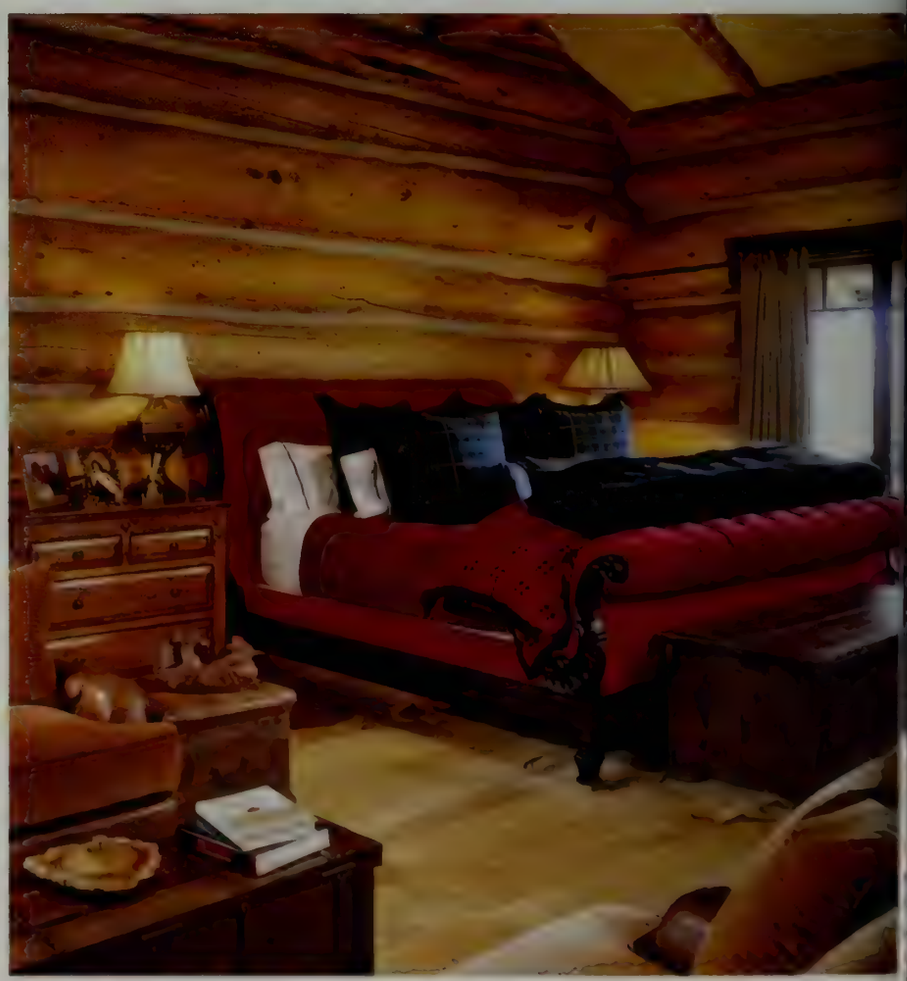
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architect" whose design M.O. is tradition with a twist—a style that shows in furnishings like the cowhide rugs he hired designer Linda Bedell to make. "They're sewn together like one big area rug—but free-form, so it's funky," Mottola says. To "keep the feel going" in the living room, he opted for swagged, floor-to-ceiling suede draperies.

That hip, western vibe dominates the master suite, which is anchored by a custom-made Ralph Lauren red-velvet-upholstered sleigh bed. "Ralph made this great bed, but just for the showroom. So I called his office and made him duplicate it for me. Yes, it's red velvet, but with tartans for bedding, it doesn't look like a bordello, it looks like Ralph. It works. So we built everything else around it." (Lauren's colorful bedding also graces beds in the property's pair of 2,000-square-foot guesthouses—"a discontinued design they couldn't locate," Mottola admits, "that I finally found in a Ralph Lauren Outlet.")

As to why this musical star-maker is hanging around in outlets, well, as he confesses with a rueful chuckle, "I'm on a con-

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continued from page 90

tinual shopping spree. If I see things I like, I buy them and put them away," such as the antique holsters casually draped over the hall bench, painted with western scenes: cowboy hats and Indian headdresses—"the whole fantasy."

Mottola pauses, momentarily relishing another favorite fantasy. "Honestly, if I could do this as a business and make money, I'd love to. Unfortunately, it costs more than you can make. Still, I love it; for me it's 100 percent therapy."

A therapeutic treatment that more than a few folks wish he'd lavish on them. "I have a lot of friends in Aspen, far wealthier than I, who say, 'I want you to do a house for me,'" he says with a laugh. "But as I always tell them, 'Listen, man, I've got enough problems.'" □

ABOVE: The rear elevation displays a pioneer-style log construction. A picture window offers views of the ranch, formerly owned by Michael Douglas. LEFT: A tepee off to the side of the house is occasionally used for sleeping. BELOW: A fire pit, on a rear terrace, is lit nightly. Faux-elk-horn furniture, Lazy CF Ranch.

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David Halberstam

For a City Boy, Childhood Lessons Drawn from Life in the Country

"Even when I was a boy, when I was on the water, I was happy," says Pulitzer Prize–winning writer David Halberstam, whose books include *The Best and the Brightest*. RIGHT: The author at his Manhattan apartment.



There was nothing fancy about the house, but there was something magical about living that far from town—you were just a little freer, especially when it snowed.

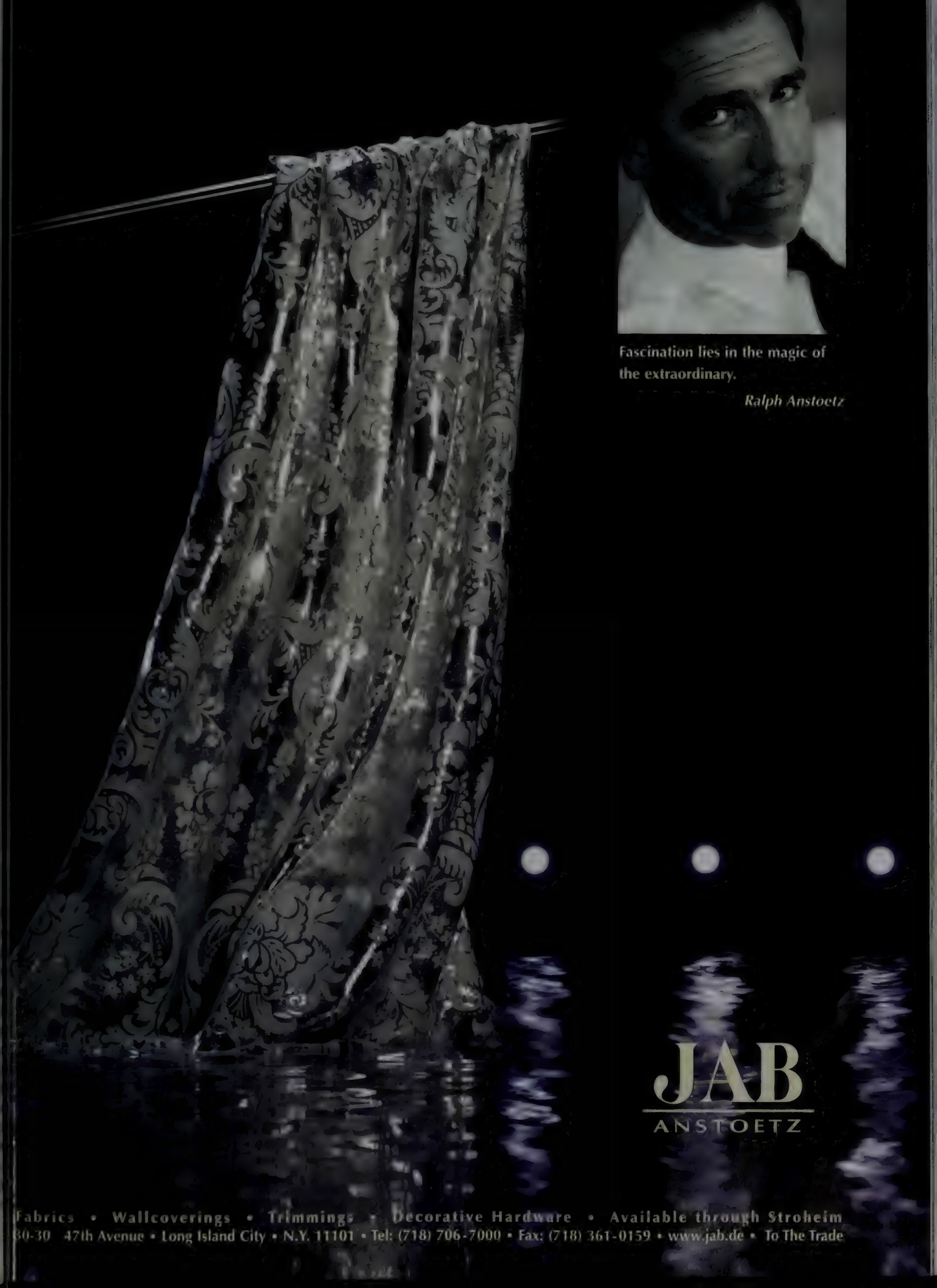
IT WASN'T EVEN OUR HOUSE, but it was the first house we ever lived in, and I came to think of it as my only real home during my childhood. It belonged to my uncle Aaron. We had lived in the Bronx when I was a boy, my parents and my brother and I crowded into the usual too-small urban apartment, people on top of each other without accepting the fact that they are on top of each other.

My uncle was the general practitioner in Winsted, Connecticut (famous in that community for his lack of interest in billing patients—a man often paid, in that less affluent time, in barter). He had bought the house on Highland Lake, about two miles from town, back in the '30s, and I think he had paid about $3,000 for it. What made the house so special—in many ways it was quite ordinary—was that it was right on the lake and, as such, it was to two young boys living there (my brother and I) a constant adventure and allowed us to be outdoors whenever we wanted. The house came with an immense sense of physical freedom—you could swim, fish and canoe on the lake during the summer and even during part of the fall, and ice-skate during the winter.

Even before we moved into the house in early 1942, after World War II started, we had used it for our vacations. Then when the war began, my father went back in the service, and my uncle joined the Royal Canadian Medical Corps. We immediately gave up our New York apartment, and the Winsted house became ours. Many of my rites of passage took place there, and it is important to note that they were quite different from those I might have experienced if I'd stayed in New York. I fished every day, learned how to cast into weeds for pickerel, learned how to scale and clean a fish and how never, never, never to horse a bass (that is to put too much pressure on one). I swam across the width of the lake (probably 300 yards) at age nine and then swam the length of First Bay (perhaps a mile) when I was 10; again when I was 10, I also biked the entire nine miles around the lake.

There was nothing fancy about the house, but there was something magical about living that far from town—you were just a little freer than if you lived in town, especiall when it snowed and the schoo bus could not make it through The kitchen was simple; th dishwasher was me. Durin the winter it was always col in the morning. My meane job was to get up before ev eryone else and shovel co into the furnace just as the da began. There were two room I especially loved—the porch where we ate in the spring an summer and where as long a the light was good my mothe

continued on page 5



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Hollywood Goes Green

On February 21, Architectural Digest was a proud sponsor of the Third Annual **Global Green** Pre-Oscar® Party, a benefit to increase awareness of global warming solutions. For one night, Hollywood's Avalon nightclub was transformed into an earth-friendly world, complete with "green" kitchen, living room and bedroom vignettes and organic hors d'oeuvres. The kitchen featured refrigeration from environmental pioneer **Liebherr**, and the living room was graced by ENERGY STAR ceiling fans from **Casablanca Fans**.

The star-studded "green carpet" event—chaired by Penélope Cruz and Leonardo DiCaprio, among others—included a knockout performance by Maroon 5. Proceeds from the night will go toward Global Green's global warming initiatives, including the "green" rebuilding of New Orleans.

Global Green USA was founded in 1993 as the American affiliate of President Gorbachev's Green Cross International.

For more product information, visit www.liebherr-appliances.com and www.casablancafanco.com. For more on this event and other programs, visit www.globalgreen.org.

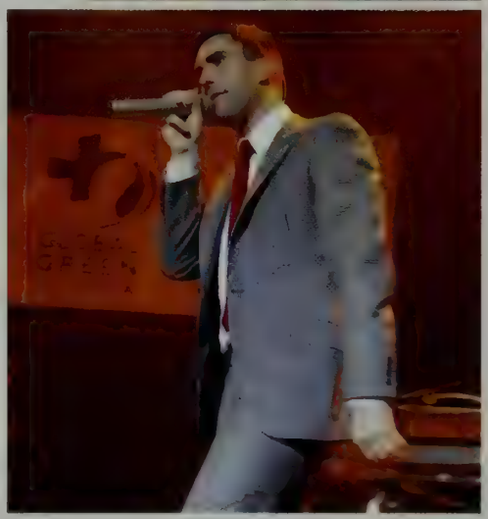
The "Green" Lounge was designed by Beau Robb, Vicki Harrer and Kari Whittman. Additional products were donated by American Clay, Bamboo Flooring, Gibson, Green Sandwich, Mary Cordaro Collection by H3 Environmental, Hawaii Earth Accents, Laguna Bamboo, Livingreen and Shaklee.

CASABLANCA FAN COMPANY

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Top to bottom: A Liebherr refrigeration unit in the kitchen; a Casablanca ceiling fan kept the living room cool; Maroon 5 lead singer Adam Levine onstage.

A Wealth of Design

Experience the Avenues in West Hollywood, California—the district where art, fashion and design intersect—during the **10th Annual Art & Design Walk**. Sponsored for the fifth year by Architectural Digest, the event features live entertainment, art exhibits and open-house receptions at hundreds of showrooms, galleries and boutiques.

Proceeds from selected sales and auctions benefit Inner-City Arts, a non-profit education center that offers at-risk children the opportunity to experience the power of creativity and build artistic self-expression.

This year's event includes a new dynamic culinary experience called **Tables of Ten**, in which world-renowned designers, showrooms and chefs unite for a *tour de force* of design and cuisine.

For more information, visit www.AvenuesArtDesign.com or call (310) 289-2534.

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It was to two young boys living there a constant adventure and allowed us to be outdoors whenever we wanted.





Though he was born in the Bronx, Halberstam lived for four years at his uncle's house in Winsted, Connecticut. ABOVE: Halberstam at age six, in 1940, at Highland Lake in Winsted. RIGHT: The writer, right, with his brother, Michael, circa 1938.

ontinued from page 94

would let us read, and the attic, a hush-hush place where all kinds of secret things belonging to my uncle and my parents were stowed away. It was supposed to be inaccessible to children, but it was easily entered when they were away—a few steps up a small ladder, and you could lift the trapdoor entrance. It housed the most magical stuff imaginable: my father's World War I memorabilia, his captured German Mauser rifle, a spiked German helmet and my father's own medals. For two young boys, these were the perfect toys.

We had four years in that house before we went back to the New York area, and I always regretted the return to the city. In years to come, though I owned a wonderful house on Nantucket, the Highland Lake house never left my mind. What I realize now is that the house helped form me. I regard those rites of passage, so different from the ones I would have had if I had stayed in the city, as invaluable. I fish now with my pals all over the world, and I am still proud of the way I can handle a canoe, though I hate being in an aluminum one.

There is a part of me that still regrets the fact that I never went to my uncle Aaron when he was getting older and bought the house from him—buying it because it had a meaning to me that no one else could ever understand. □

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Variations on a Green

In Ohio, a Passion for Plants Leads to a Parklike Setting for Alfresco Entertaining

Text by John Loring/Photography by Richard Felber





Cil Draime and her late husband, Max, created a garden in Ohio that rambles over 10 acres and encompasses seven ponds and a small lake, as well as 12 areas dedicated to specific themes. They incorporated existing 100-year-old trees into their design. ABOVE: The lakeside gazebo is "a lovely place to lunch," she says. ABOVE LEFT: A corner of the orchestra garden, where concerts are held.

SOME 17 YEARS AGO IN THE rolling hills of northeastern Ohio, Max and Cil Draime, with the help of their architect and close friend Tom Schroth, planned a model community overlooking vistas of long-cultivated farmlands in the state where their families had lived for generations.

Given their shared love of gardening, space for an important garden—with all the allées, parterres, water features, sculptures, vistas and follies requisite to great gardens—was a must, so they reserved eight of the 30 parcels of the new community for themselves.

"Our very first garden, when we were young, was about the size of our small living room rug," Cil Draime remembers. "Despite its severe limitations,

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c motion

GEHRY, LIBESKIND, FOSTER, ALSOP.
THEY'VE LEFT THEIR FINGERPRINTS ALL OVER TORONTO.

Have you seen what is happening in Toronto? An architectural renaissance is underway, transforming the city with a spirit of creativity and innovation. Many of the most prominent names in the world of architecture are working here.

It's why *Architectural Digest* is bringing its distinguished "**Architecture Days**" series to Toronto.

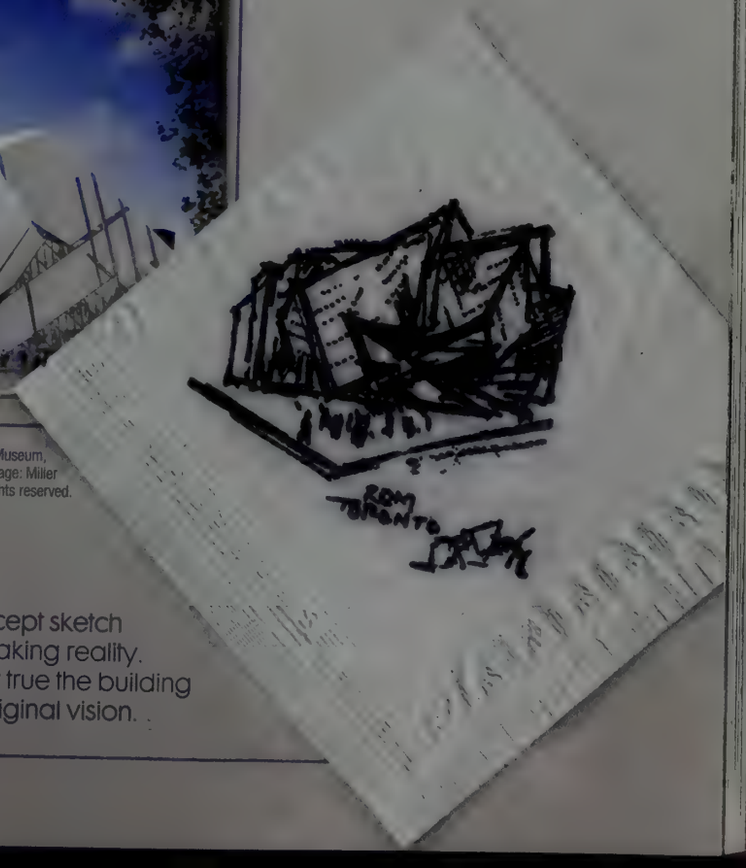
Nowhere is this phenomenon more evident than in the exquisite expansion at the **Royal Ontario Museum (ROM)**. The ROM's breathtaking $250 million rebirth will transform it into a first rank museum. World-renowned architect **Daniel Libeskind** can take credit for this masterpiece. He has designed a series of enormous "crystal" galleries, named the Michaël Lee-Chin Crystal. These dramatic forms will house, among other artifacts, the magnificent dinosaur collection, which will be visible to passersby as they walk along the street.



Daytime view looking west of the Michael Lee-Chin Crystal at the Royal Ontario Museum, designed by Daniel Libeskind, in a joint venture with Bregman + Hamann Architects. Image: Miller Hare, © ROM 2005. All rights reserved.Image: Studio Daniel Libeskind © 2005. All rights reserved.

This is the largest heritage restoration project underway in Canada. All of which creates a home for one of the foremost collections of world culture and natural history. Heritage galleries display artifacts of Canada's First Peoples, China, Japan and Korea, alongside dinosaurs and biodiversity.

Plan on dining at the Crystal Five Restaurant Lounge, perched five storeys above Philosophers' Walk and the ROM's heritage 1914 building.



From concept sketch to breathtaking reality. Note how true the building is to the original vision.



Ontario College of Art & Design (OCAD)
Image: Ontario Tourism Toronto

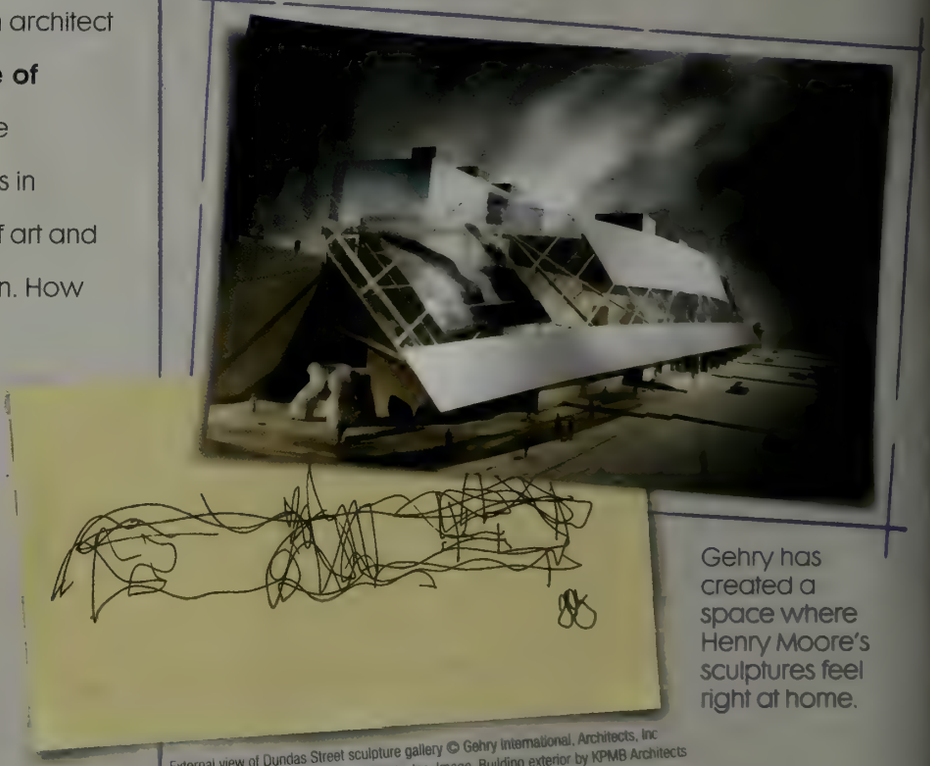
What can be said about the audacious new **Sharp Centre for Design?** "Courageous, bold and just a little insane" were some of the comments that came from the prestigious Royal Institute of British Architects. Designed by acclaimed British architect Will Alsop, this addition to the **Ontario College of Art & Design (OCAD)** has quickly become one of the most exhilarating architectural landmarks in Toronto. OCAD is Canada's largest university of art and design, specializing in creativity and innovation. How appropriate, indeed.

Next door at the **Art Gallery of Ontario**, the building will soon be a work of art itself. Architect **Frank Gehry** was given a daunting task: to transform the Art Gallery of Ontario while maintaining the identity of its various layers of early 19th and 20th Century architecture. The result can only be described as astonishing. Gehry, who grew up mere blocks from the gallery, designed a sweeping glass and timber structure that stretches the full length of the block. This "windshield" design defines a more intimate arcade for pedestrians at street level.

While you're here, don't miss the masterpieces inside. You'll find renowned artists such as Rembrandt, Renoir, Picasso and Matisse. Did we mention the world's largest collection of Henry Moore sculptures? As you wander through the building, you'll witness one of the finest collections in North America.

Yet another new gem is the traffic-stopping **Leslie Dan Pharmacy Building**. Designed by acclaimed architect **Sir Norman Foster**, it features two giant pods suspended in mid-air. One pod houses a lecture theatre and reading room. In the other you'll find a classroom and a faculty lounge. The building provides the University of Toronto with state-of-the-art facilities for pharmacy teaching and research.

Toronto's creative renaissance is well underway. Litte wonder, then, that world leading architects, not to mention artists, entrepreneurs and travelers are checking out the city. It also makes Toronto a perfect choice for the "Architecture Days" series. But don't take our word for it. We invite you to experience this energetic rebirth for yourself. To make the most of your Toronto experience, visit **torontotourism.com**, or speak with one of our travel experts at **1-800-205-7638**.



Gehry has created a space where Henry Moore's sculptures feel right at home.

External view of Dundas Street sculpture gallery © Gehry International, Architects, Inc
Sketch: © Gehry International, Architects, Inc Image Building exterior by KPMB Architects

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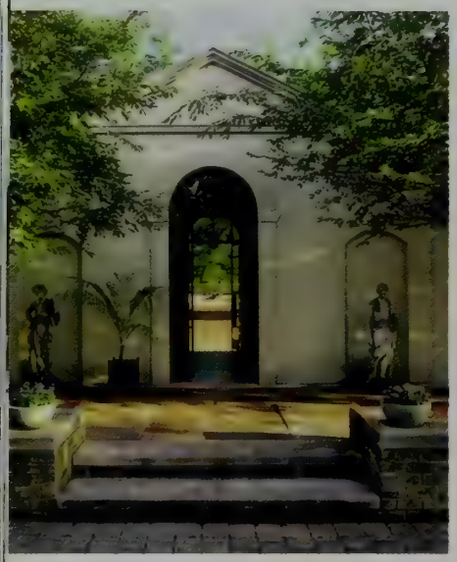
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continued from page 100

we decided to see just what we could make of it. We soon ran out of space. Now, with all the love and passion given over the years to our garden, look where it is. We started with eight lots and then decided we needed the adjoining land to give us the 10 acres we had our sights set on developing."

Nearly everything had to be created: the retaining walls, the terracing, the walks, the bridge and the lake. "Before we began designing," she says, "we traveled through Europe with our architect to seek inspiration and gardening ideas—Sissinghurst, Chartwell, Giverny, the gardens of Florence, Rome, southern France.... All of the gardens are very different. We saw and learned so much and met many wonderful people.

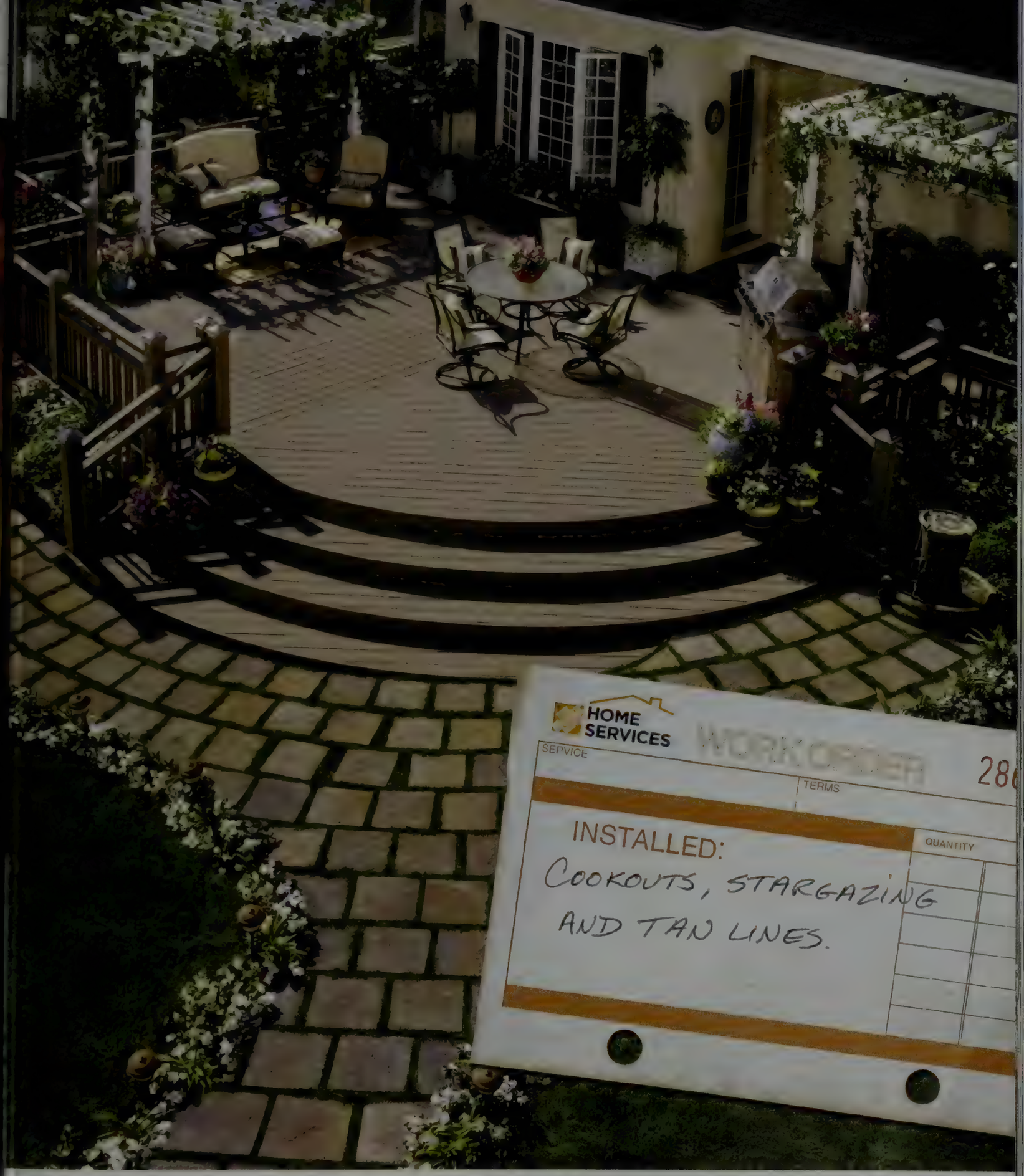


ABOVE LEFT and ABOVE: The Italian folly is a favorite spot for entertaining. The Draimes visited gardens throughout Europe as they began to pla their grounds. "Sissinghurst was inspiring," she says. "I thought, I *can* do this." LEFT: A purple-leafed 'Newport' plum tree sets off the greens in a bed of perennials, where brown-eyed Susans, liatris and echinacea bloom.

"We took a barge trip down the Canal du Midi in France to look at private gardens. We visited Rosemary Verey, the noted garden writer, in the Cotswolds, and we went to Syon Lodge outside London for garden ornaments." They studied picturesque church ruins an garden follies everywhere. "I Tuscany we fell in love wit a little Neoclassical folly an decided to design somethin similar for the lower garden There was a 17-foot drop ne to the chosen spot, so a retain ing wall had to be built to ac commodate the Italian foll and its terrace, along with th allée of locust trees it faces.

With their landscape ar chitect friend James Gilmor

continued on page 10



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continued from page 104

the Draimes designed all of the landscaping, preserving as many of the site's old beeches, oaks and dogwoods as possible. An allée of Japanese cherry trees, a collection of exotic evergreens and a trio of plane trees were soon added.

"We built a greenhouse so we could grow our own plants; and, as Max became familiar with all the seed catalogues, he went nuts over them," Cil Draime recalls fondly. "When we got into the heavy gardening, Max loved it so much that he became almost antisocial. There are more than 5,000 plants in the garden that were started in the greenhouse.

"As the gardens took form, they grew beyond a scale that Max and I could handle by ourselves." It was obvious that help was needed, so a full-time supervisor, along with an assistant, was hired.

The gardens continued to grow. A pair of foo dogs inspired the addition of a Japanese garden. A neo-Gothic folly "replaced the playground that our grandchildren had outgrown, because we needed another place to have lunches and cocktails," she explains.



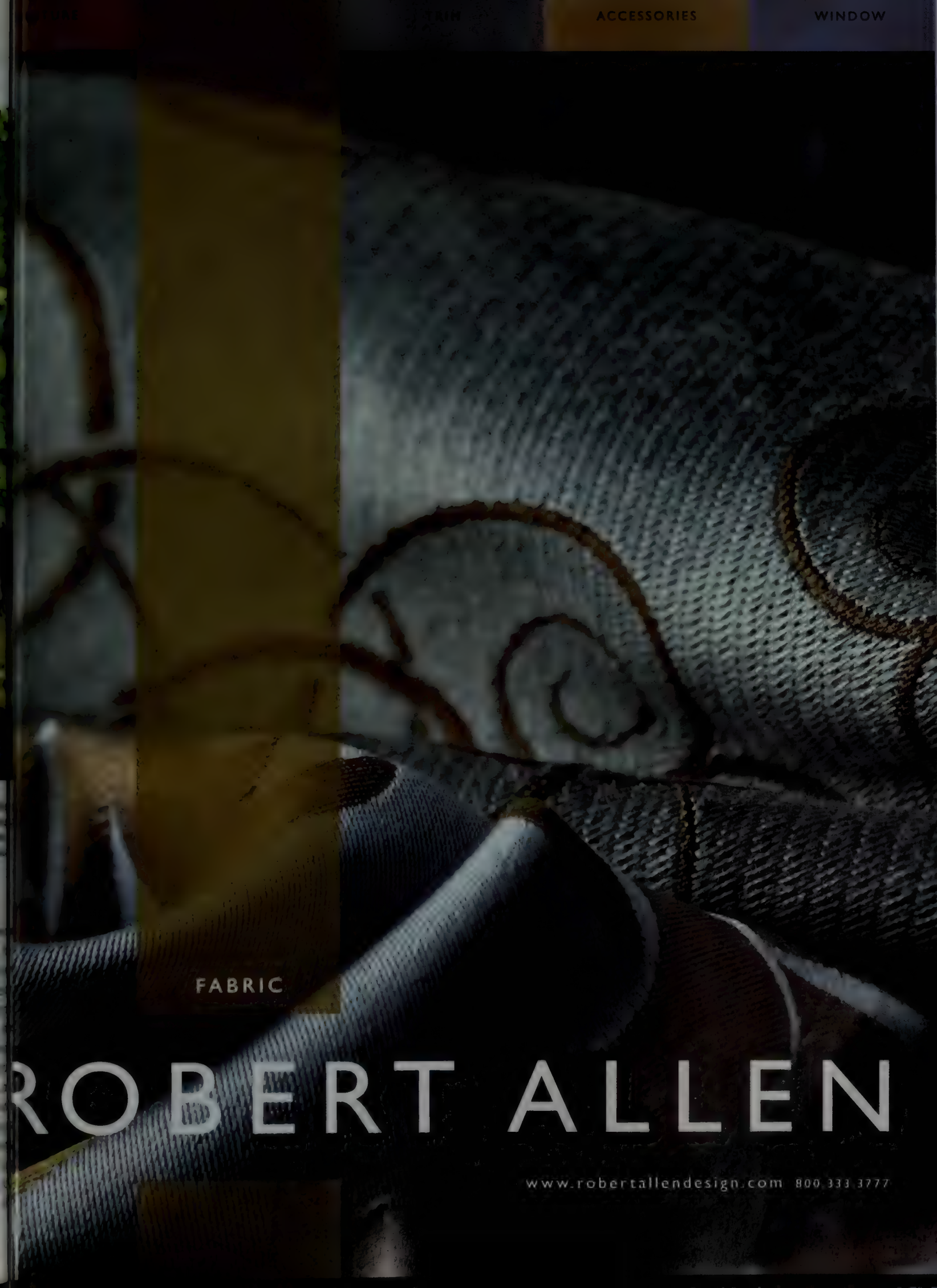


ABOVE: "Each pond falls softly into the next; we wanted the sound of falling water near the house," Draime explains. "The water lilies are home to hug bullfrogs." J. Gilmore Landscape Design built the water element, and the Draimes lined it with hostas, marsh marigolds, lobelia and other perennials. LEFT: Every tree in the topiary garden is trimmed twice a year.

"Then there's the sculpture that gives the gardens so much of their personality. Max and I always collected 20th-century paintings, and the gardens were perfect for displaying work by Henry Moore, Clement Meadmore, Lynn Chadwick, Fernando Botero...."

Cil Draime and, until his death last year, her husband were longtime supporters of the Butler Institute of American Art, in nearby Youngstown, and of Ohio's Kent State University. They decided to endow scholarships for eight students from Kent State's horticultural school to work and study at the gardens. They gave the property to Kent State as a botanical and sculpture garden and study center. "It will all be public—but not quite yet," she says. "I'm still out at seven every morning peacefully enjoying it and feeding my pet ducks

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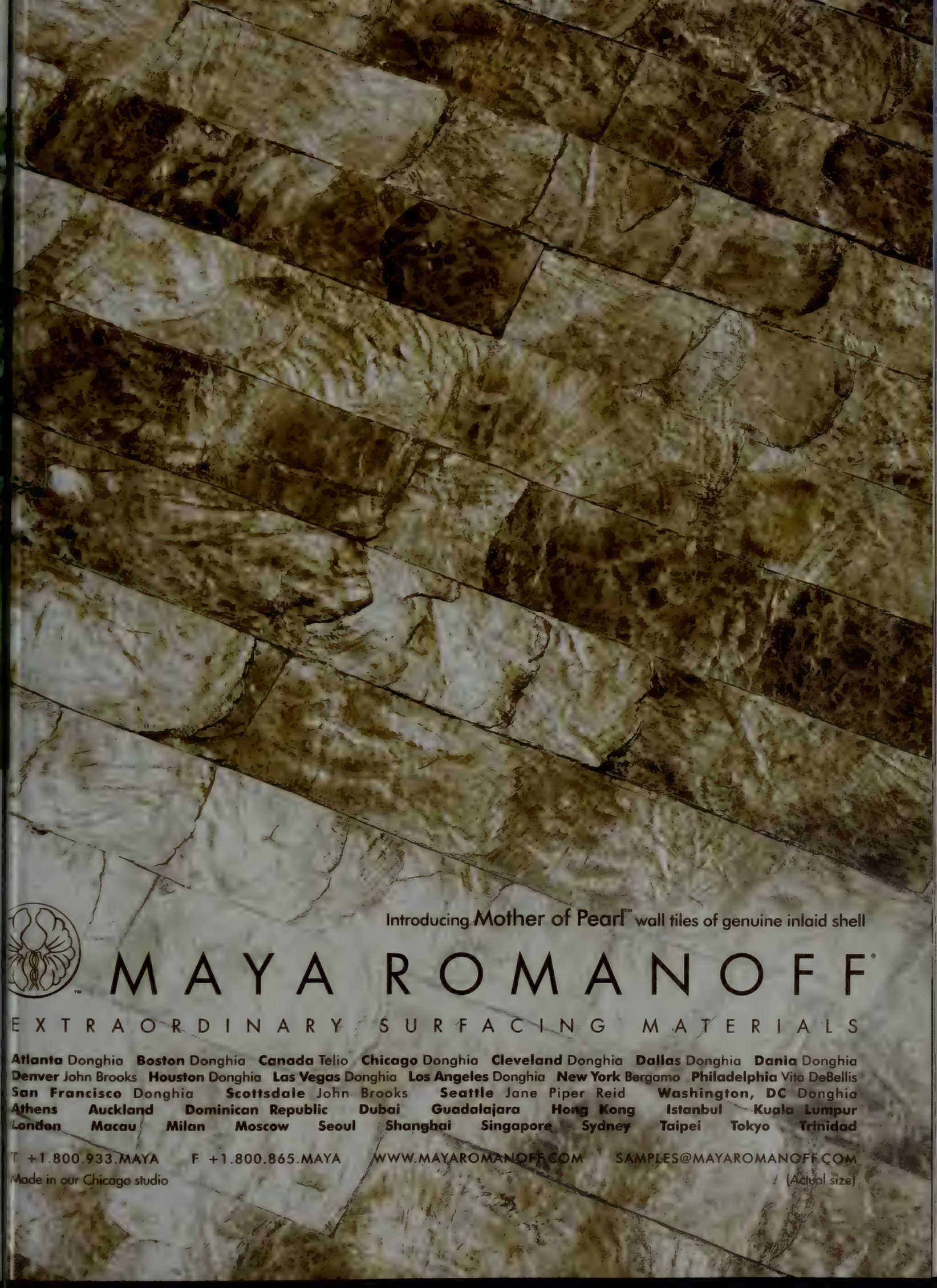
Keebler and Nabisco. The vegetable garden still supplies the household kitchen.

"And we use the gardens for entertaining. I'll never forget the opening concert—Tony Bennett gave us a wonderful performance—and dinner we gave after the completion of the Italian folly and the placement of one of Henry Moore's great sculptures at the end of the lowest terrace. We had 400 guests among the locusts. It was magical."

And that is, of course, what the Draime gardens are about —the magic of nature (with a healthy dose of great art and design thrown in) at its sublime and picturesque best. □



TOP: The neo-Gothic folly, loosely based on 17th-century English models, replaced a play area the couple's grandchildren had outgrown. It's the site of large fund-raising events and other parties. Though a staff now works in the gardens, Draime notes, "We planted everything ourselves." ABOVE: An allée of locusts frames a Henry Moore bronze.


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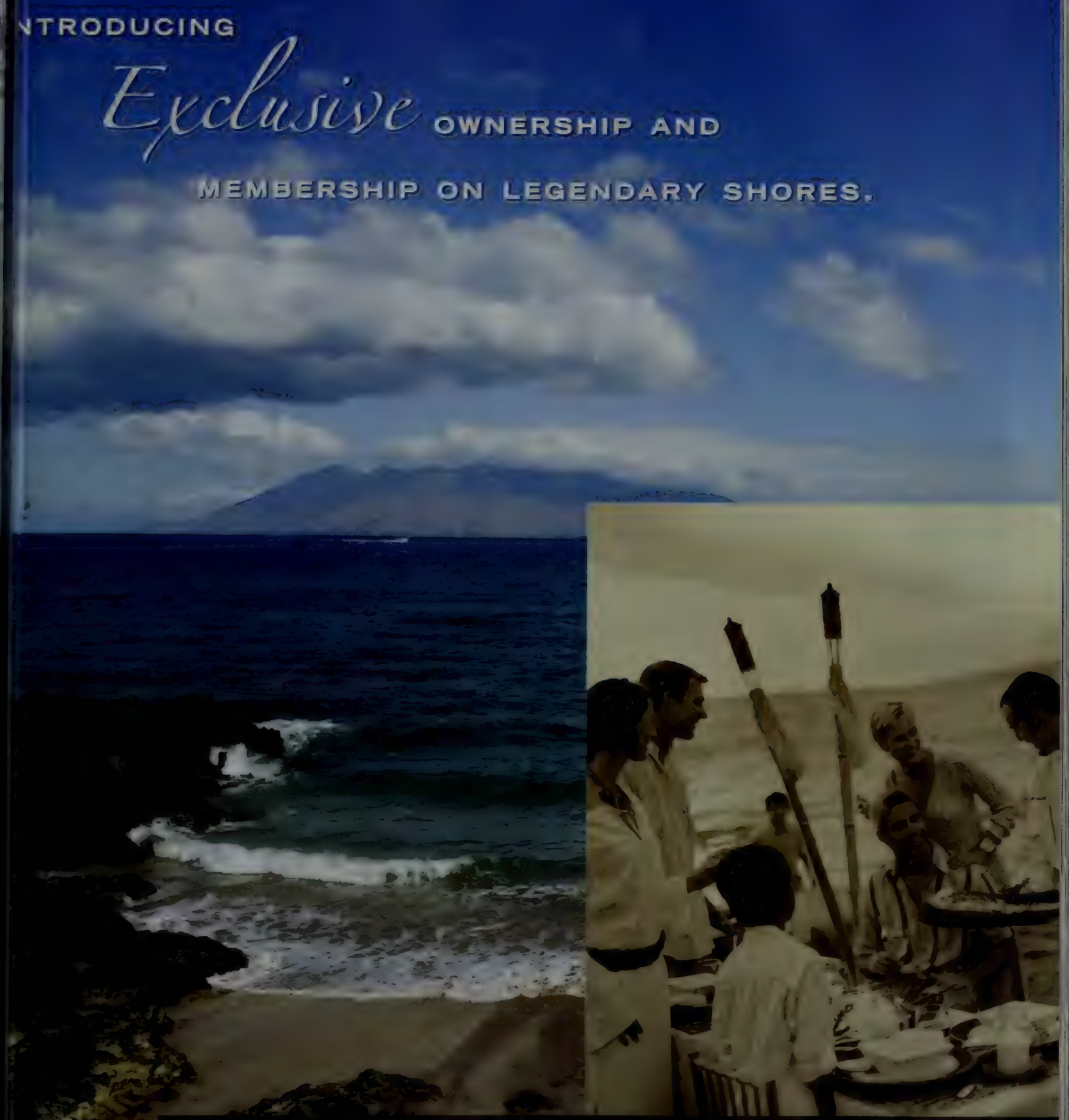
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Wright's Arthur B. Heurtley House, 1902

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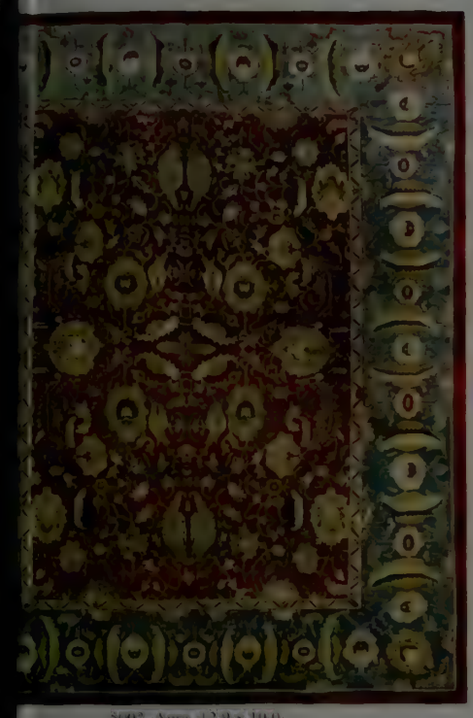
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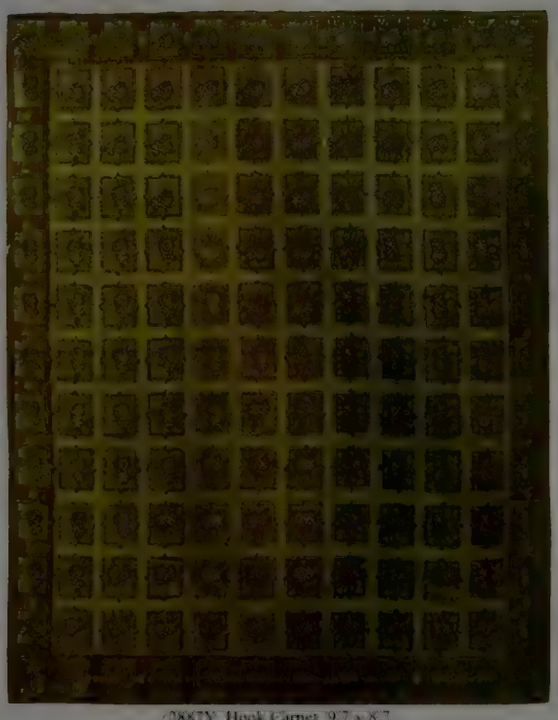
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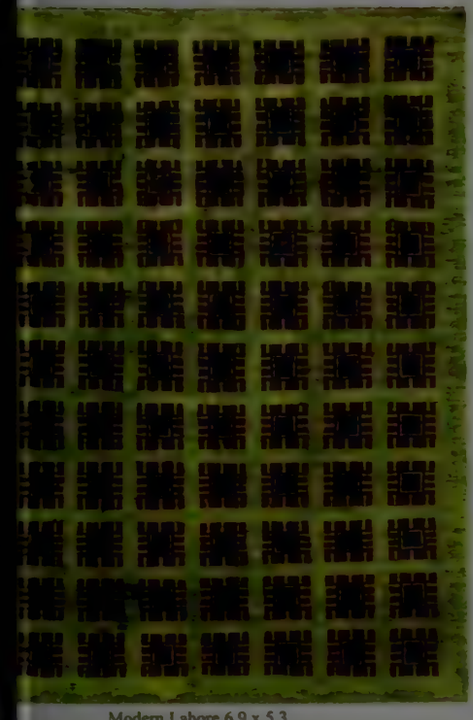
5002 Agra 12.9 x 10.0



4684Y Tapestry 6.9 x 3.0



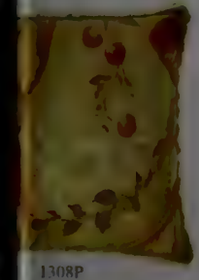
2887Y Hook Carpet 9.7 x 8.7



Modern Lahore 6.9 x 5.3



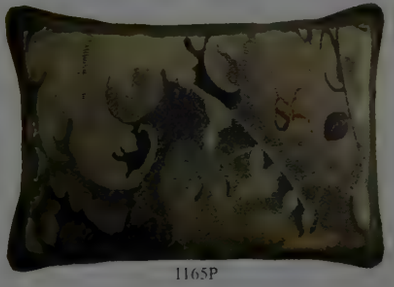
Lahore 12.5 x 9.2



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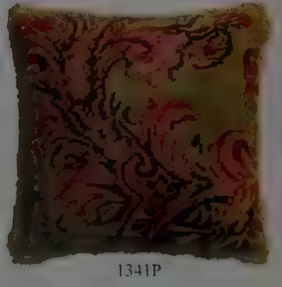
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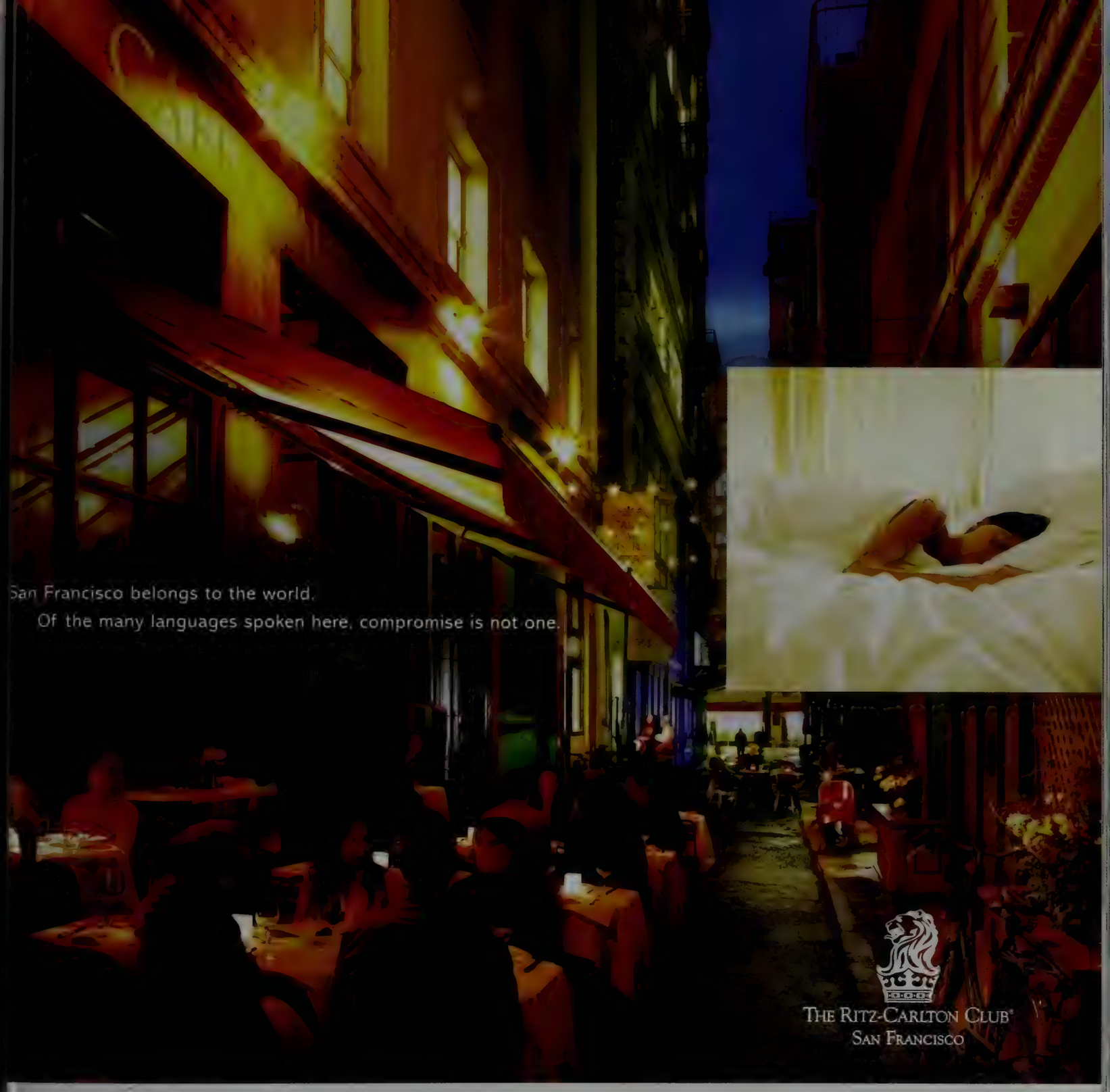
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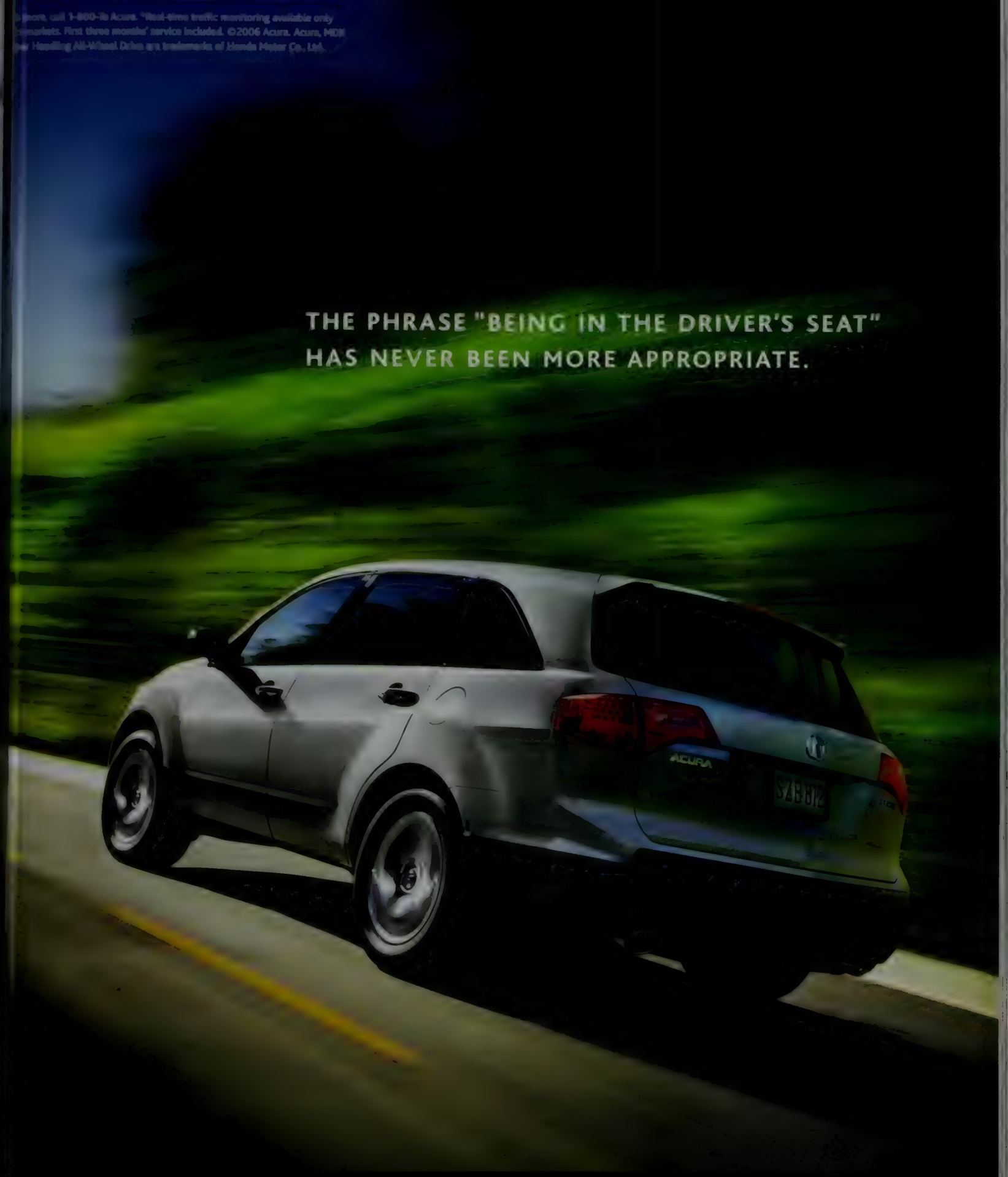
SOUTHAMPTON

By the Master of the Long Island Country House



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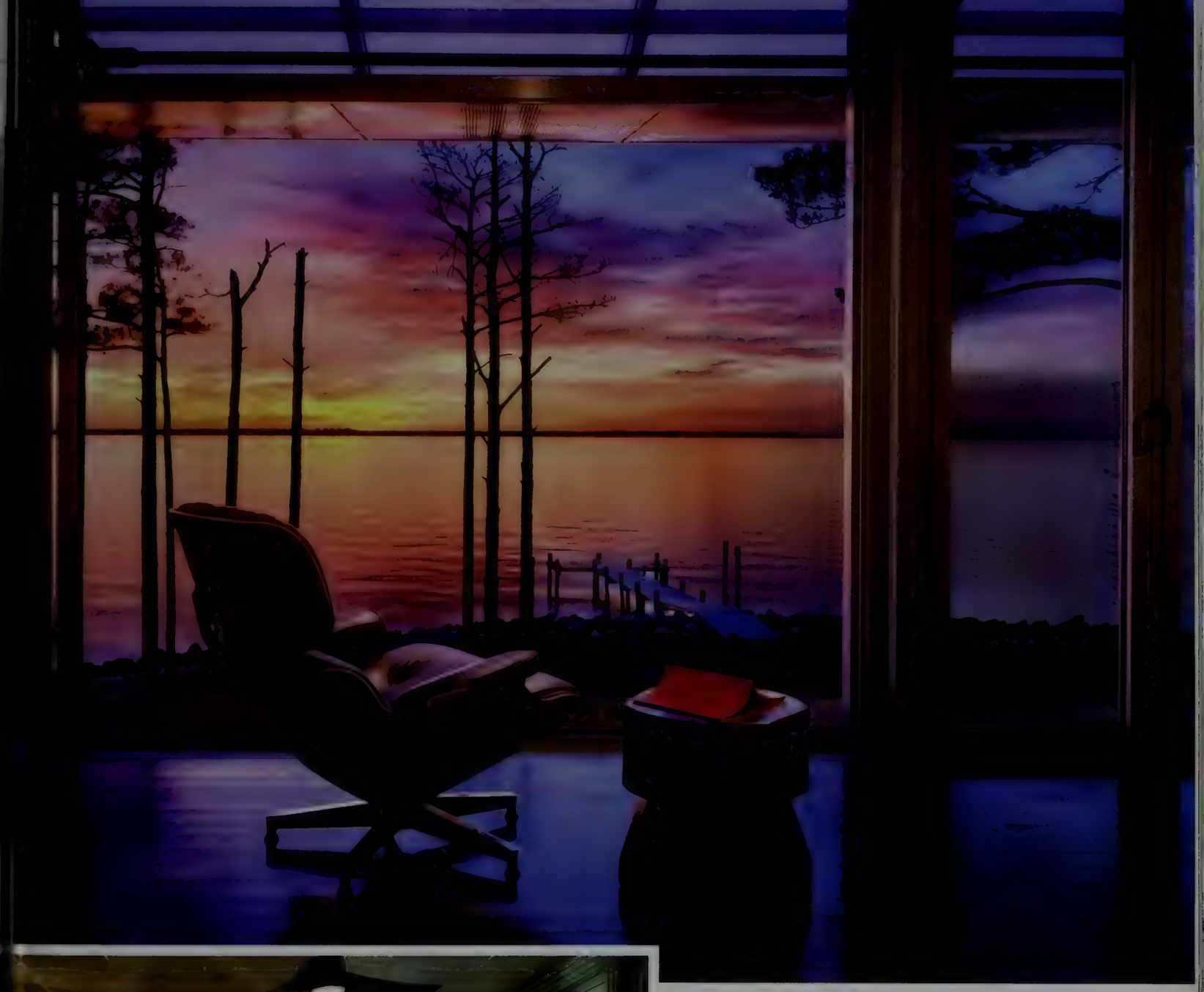
LONDON Progression Amid Tradition





In the sizzling-hot market of Notting Hill, where Queen Anne is practically the only architectural dialect expressed, the unveiling of a progressively designed house—newly constructed and Minimalist—is a newsworthy event. Sleekly geometric, high-tech wired and oriented to make the light-filled most of its two private courtyards, Seth Stein Architects' 2006 town house on Portland Road is steadfastly of its own time, despite including a wall of the site's original carriage house (above). The 5,182-square-foot residence has four bedrooms and four baths. $19.7 million. *Call 44-20-8380-0808.*

continued on page 11





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Beautifully proportioned and without the overwrought exterior ornament that's common in contemporary iterations of the Neoclassical villa, architect Peter Stafford Macdonald's 1998 house on a 1.6-acre site in Wayzata, on the shore of Lake Minnetonka, warrants a close look. The 15,000-square-foot residence has five bedrooms and six baths. $7.6 million.
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IRELAND

In County Cork, a Former Rectory Is Reborn

The picturesque country town of Enniskeane, near Ireland's southern coast, is the location of a nearly four-acre farm with early-1800s Georgian stone architecture. Recently restored, the 6,996-square-foot, three-story main house has five bedrooms and four baths. There is also a wine cellar. Behind the residence is a stable, which sits adjacent to an expansive cut-stone courtyard—a setting that lends itself to summer entertaining. $2.3 million.
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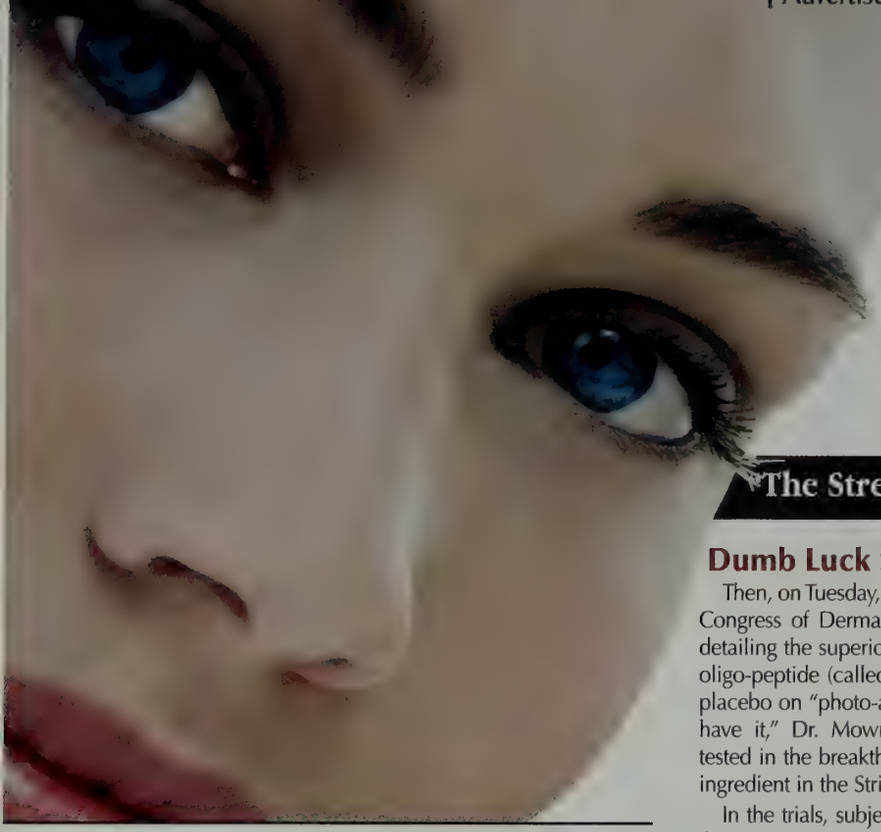
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In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark cream called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles, and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well... not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)... the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin® formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'My crows' feet have visibly disappeared,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

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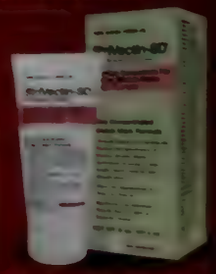
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Study References:

[1] PO438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology. 60 subjects. 4 mos.

[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology. 204 subjects. 14 weeks.



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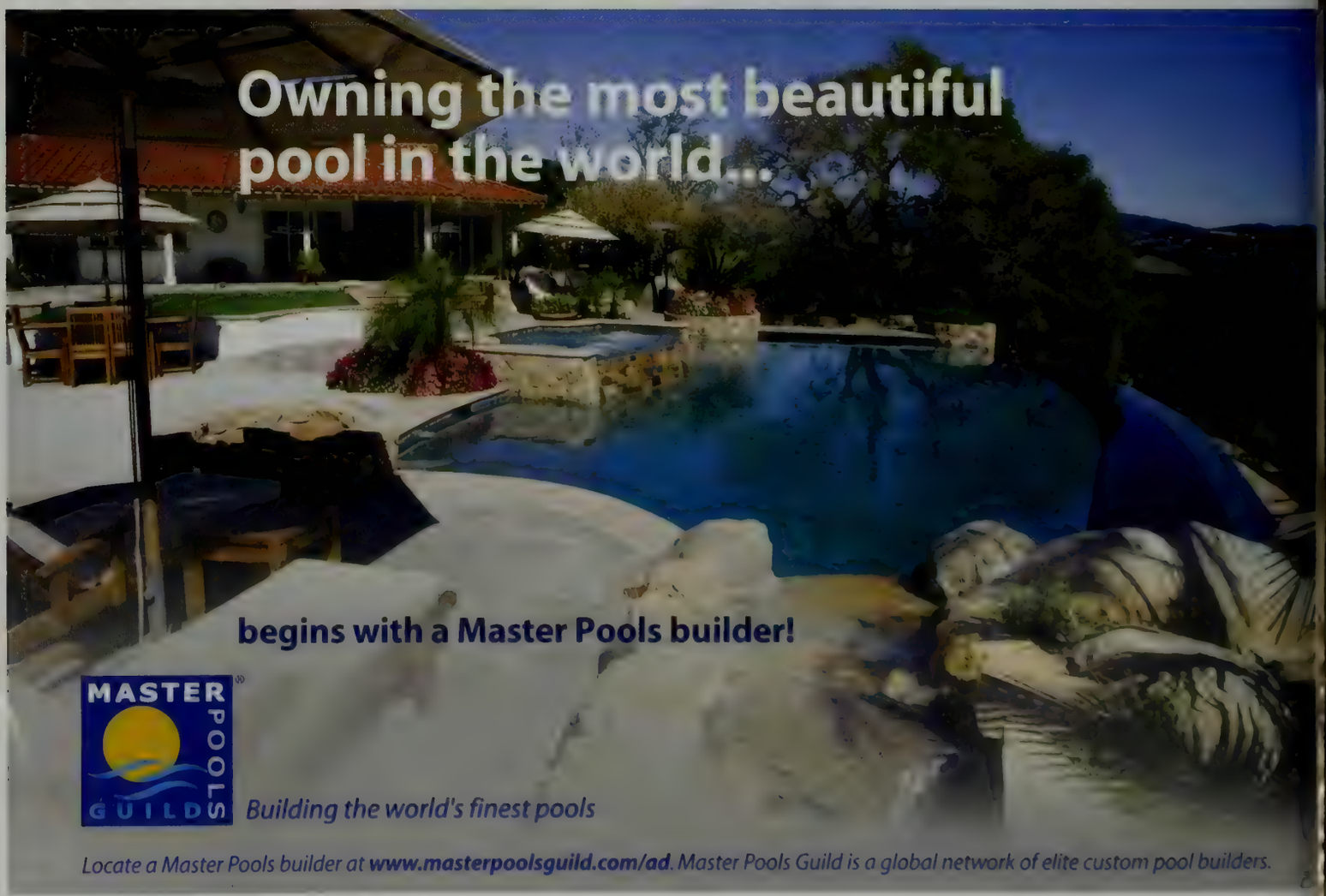
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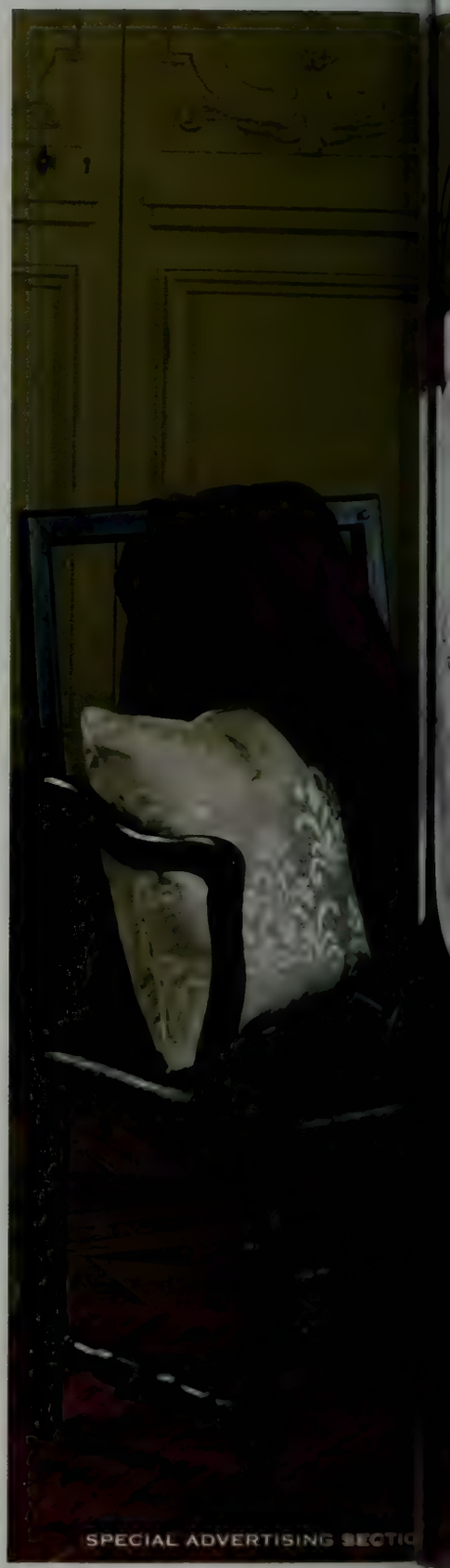
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Home on the Ranch

THE *TODAY* SHOW'S JILL RAPPAPORT GOES WESTERN ON LONG ISLAND

Text by Steven M. L. Aronson/Photography by Billy Cunningham



...her 18-acre horse farm in the Hamptons, the *Today* show's Jill Rappaport ...rked with the Montana firm Pioneer Log Homes to design her 7,000-...uare-foot log house. OPPOSITE: The front, which features a Mexican double ...or and a substantial porte cochère with exposed trussing, overlooks a ...ater feature by Aquascape and River Rock Landscaping.

TOP: Rappaport's mare Madison is led past two of the property's utility sheds. ABOVE: The design's essence is revealed in the entrance hall, where peeled and polished red-cedar logs, limbs and branches glow—part of an overall emphasis on exquisite finish work. A Leonard Reedy oil hangs in the stairwell. Barn-wood flooring, Carlisle.


THE LAST BUCK RANCH

Okay, how many living rooms in the Hamptons, and I'm talking the whole Hamptons, have stucco ceilings with swirls so thick you can practically gash your hand on them, and how many log homes are there to begin with?" asks Jill Rappaport, the longtime entertainment correspondent for NBC's *Today* show (her popular segment is called, in a play on her name, "The Rappaport Report"). Back in 1995, encouraged by her best friend, Christie Brinkley, she bit the bullet and bought a big-timbered log cabin on close to six acres. There she could make a haven for the horses she was boarding in a local stable—and that, she says, was "my dream come true."

In time her dream came even truer: She was able to buy up everything around her to the point where she had 18 acres of woodland, pasture, and pond. Determined to forecast the West of her heart's desire in the East, she set about building an ambitious log farmhouse to rusticate in. "I wanted it to look like Hoss Cartwright—you know, from *Bonanza*—could mosey out the front door," she says, adding, "Gosh, am I dating myself? Maybe I should come up with a more current cowboy!"

Rappaport designed the 11-room, seven-bath house herself, over the phone, with a company called Pioneer Log Homes ("They said, 'Do you want the covered porch on the front?' and I said, 'I want a porch every single place you can *have* a porch'"). It was built in Montana, then taken apart and shipped cross-country, and finally reassembled on-site. After all the logs were stained (a warm caramel), restorer Dennis Brown added the interior details, which have an aged charm to them—witness the handcrafted red-cedar railings and posts. Local mason Wayne Winter saw to the stonework, including



THEO WESTENBERGER



OPPOSITE: In the double-height living room, which has a Wayne Winter–crafted stone fireplace (one of four in the house), floor-to-ceiling windows are the contemporary feature of an otherwise time-honored building approach. Near the fireplace are a pair of leather lounge chairs with western-motif detailing from Ralph Lauren Home.

ABOVE: With its log beams, wide-plank floors, John Scarola–designed cabinetry, wagon-wheel chandelier, multitude of vintage decorative objects and contemporary fixtures and appliances, Rappaport's spacious kitchen epitomizes 21st-century rustic elegance. The island, an antique bar, was made in Mexico. TOP: Jill Rappaport with her four dogs.


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the four monumental fireplaces (the one in the dining room formidably embodies a Native American headdress). And meanwhile artisan John Scarola was busy fashioning a nine-foot-tall mirror complete with Navajo symbols, a substantial jewelry case for Rappaport's vintage concho belts and squash-blossom necklaces, and all the outsize outdoor furniture from logs left over from the house. She christened her new homestead "The Last Buck Ranch"—for two reasons: "It took every cent I had, and it's surrounded by all these deer. But then I had to go back and name the original log cabin, which is now my guesthouse, 'The First Buck Ranch.'"

Rappaport has been collecting western artifacts since she was brim-high to a 10-gallon hat. "I do have to try to control myself, like put a bit in my mouth sometimes," she admits, "because I don't want to make the place so one-dimensional that it looks like a western museum or a Native American theme park." There is, to be sure, a stockpile of wagon-wheel furniture, Navajo rugs and blankets, elk chandeliers ("The antlers were naturally shed," she offers, adding, "I demanded the documentation"), antique lanterns ("Twenty-nine dollars each on eBay—have you ever? I have the quirkiest, wackiest things, and they cost pennies"), and even cowboy hats (they embellish the branches of the two stripped and stained red cedars in the entrance hall and double-height master bedroom—"Those trees were already cut down, by others; just so you know, we didn't kill them to put them in my house").



OPPOSITE: The logs in the master bedroom, as elsewhere, are exposed for enhanced warmth. Beside the bed, which is a Mexican antique, a tree trunk extends from the floor to the ceiling. "It's a great place to hang my cowboy hats," says Rappaport, whose vintage concho belts are displayed in a mahogany case hanging above the bedside table.

TOP: In a second-floor guest room, the structure of a large dormer provides the perfect nook for a log bed and a pair of Adirondack-style tables. The cowboy-boot lamps are vintage and, like a number of other objects in the house, were found by Rappaport on the Internet. Bed linens, Ralph Lauren Home. ABOVE: For the master bath, she chose Saltillo tiles. Kohler tub and faucet.



THEO WESTENBERGER

"This is the beautiful scenery I wake up to every morning," says Rappaport, referring to the rear of the property, where a split-rail fence encloses the pastures for her horses. The view can be savored from the shelter of the house's wraparound porch, the log posts of which grow out of cobblestone piers.

But Rappaport also took care to throw in "a little nautical and a little Spanish," not to mention *un poco Mexicano* (her own bed, assorted doors, and an antique turquoise, lime-green, and burgundy bar that she lost no time turning into a fiesta-bright kitchen island).

And then there's her collection of western art, ranging from some 1950s cactus-scene dioramas to several Kay M. Hendrickses, a handful of Leonard Reedys, and a veritable hoard of Heinie Hartwigs. "His sunsets make you cry, they're so beautiful! I'm looking for a tiny one to carry around in my purse. I once said to one of my girlfriends, 'I'm going to get you a little Heinie,' and *she* said, 'I've been waiting my whole life to have a little heinie.'"

Author of the celebrity-ridden best-seller *People We Know, Horses They Love*, Rappaport has six luminously beautiful equines of her own "but," she stresses, "only one heinie. One real one, that is. So sometimes I get a little tired, because I usually try to get on three a day. And by the way, I do everything that a true horse person tells you never to do—like kiss them right on their noses."

Rappaport, who describes her house as "patina-friendly," insists that she doesn't feel at home unless she has "manure on my boots and dog hair on my clothes." Her

continued on page 217

There is, to be sure, a stockpile of wagon-wheel furniture, Navajo rugs and blankets, elk chandeliers, antique lanterns and cowboy hats.



Architecture by Maryann Thompson, AIA
Interior Design by Thad Hayes
Landscape Architecture by Douglas Reed, FASLA
Text by Gerald Clarke
Photography by Scott Frances



A Bend in the River

ADAPTING TO ITS SITE, A MASSACHUSETTS HOUSE NESTLES INTO THE LAND

When they were there in the mid-'70s, Louisiana State University was known as a party school. But Doug Reed and Thad Hayes, who were studying landscape architecture, did not do much partying. Friends and roommates, they worked constantly. When they sat down for serious discussions, as all college students do at one time or another, they did not ask about the meaning of life. They asked instead about the meaning of design. "It was very philosophical," says Hayes, "and we got deep and heavy into our projects."

After college, both found success in the North, Hayes as an interior designer in New York, Reed as a landscape architect in Boston. But even as they were "madly pursuing" their careers, as Reed phrases it, they remained close friends with a common aesthetic: a commitment to spareness and spatial clarity. So when Reed and his partner, Will Makris, an M.B.A.-admissions consultant, decided to build a weekend house an hour south of Boston, it was only natural



ABOVE: "It's meant to feel ephemeral and diaphanous, as if it were lightly inserted into the meadow," architect Maryann Thompson says of the weekend house she designed for Doug Reed and Will Makris on 42 acres in rural Massachusetts. RIGHT: In the living area, as throughout, designer Thad Hayes chose simple, monochromatic furnishings that didn't compete with the views. The pair of T. H. Robsjohn-Gibbings lamps are from Karl Kemp.





"Every decision was based on the landscape," says Hayes, who collaborated with Thompson, Makris and Reed, a landscape architect, from the outset. THESE PAGES: Window walls spanning the living and dining areas emphasize views of the meadow and the tidal river beyond. Milton Avery's *White Wave* rests on a console. The Japanese screen is circa 1850. Donghia sofa fabric.





"I know when a room has enough," says interior designer Thad Hayes.



"The entire house is grays, beiges and browns," notes Hayes (above), who was inspired by the hues of sycamore bark. LEFT: The galley kitchen, by Poggenpohl, is part of a hallway that runs through the residence. "There's a spatial ambiguity that I love," comments Thompson. "Cooking and living and eating come together in a very fluid way."

that they chose Hayes to design the interiors. It was also only natural that they picked Maryann Thompson, an architect who had often worked with Reed, to design the house itself. Not only did she share the former roommates' artistic vision, but, like them, she also has a master's degree in landscape architecture. For all three, the land on which the house was to sit—42 acres on a tidal river—was not just part of the design equation. It was the equation, the beginning, the middle and the end.

"The pioneering landscape architect Jens Jensen said that we're drawn to the scenery we knew as children," says Reed, who saw in that corner of southeastern Massachusetts a piece of the Louisiana he had known as a boy: low-lying woods, meadows and wetlands and a river so unhurried that it almost speaks with a southern accent. "Though I make my home in Massachusetts," he says, "it has become more and more important to connect my early life in Louisiana to my life here."

"It's a magical piece of land," says Thompson, and her challenge was to design a magical house. She began by asking Reed and Makris to answer 13 pages of questions. "Describe the general feeling you want in the house," was her first request. "Open and airy," was one of their responses. "Quiet and serene," was another. With those 13 pages to guide her, Thompson drew up five different plans and presented the two partners with five different models. "Seeing the models was a wonderful way of expanding our minds about the possibilities," says Reed. It also helped them determine exactly what they wanted, and the model they chose was the simplest, the quietest and the most serene.



"The design was all about
reducing things to their essence
and using only honest materials."



"The precision may make it look severe to some people," says Hayes, "but the fabrics are tactile, and the house is made for comfort." LEFT: Cedar paneling in the master bedroom, as elsewhere, reinforces the interior's relationship to the outdoors. The painting, *Day and Night* by Monique Prieto, "reminds Doug of the river's edge," Hayes remarks. Drapery fabric from Donghia.

Thompson's goal, to make the residence one with its surroundings, was so successful that, viewed from the river, the house is almost invisible. "Maryann started every meeting by saying, 'This is all about the horizontal.'" recalls Makris, and "horizontal" became the mantra. "The meadow is like a prairie," explains Thompson, "and I wanted to fit the house into it horizontally. We placed it parallel to the river, and there are layers, little bands, that reach from the house to the water. Even the grass—it's four feet high in places—is in bands."

"Open and airy," Reed and Makris had stipulated on the questionnaire, and open and airy is what they got. Windows rise from floor to ceiling, and cedar cladding was placed on a wall inside rather than outside, as might be expected. The result is a deliberate ambiguity that fools the eye, making it uncertain where the outside ends and the inside begins. "I call it exteriorizing the interior," says Thompson. "When you're inside the house, you feel as if you're in the meadow. It's like being in a tent."

Back in Louisiana, Hayes and Reed had fallen in love with a sycamore tree. "The sycamore is a messy tree, and a lot of people won't plant it," says Hayes. "But it's elegant and stately, without the pretense of the oak, and the coloration of its bark is quite beautiful." Remembering

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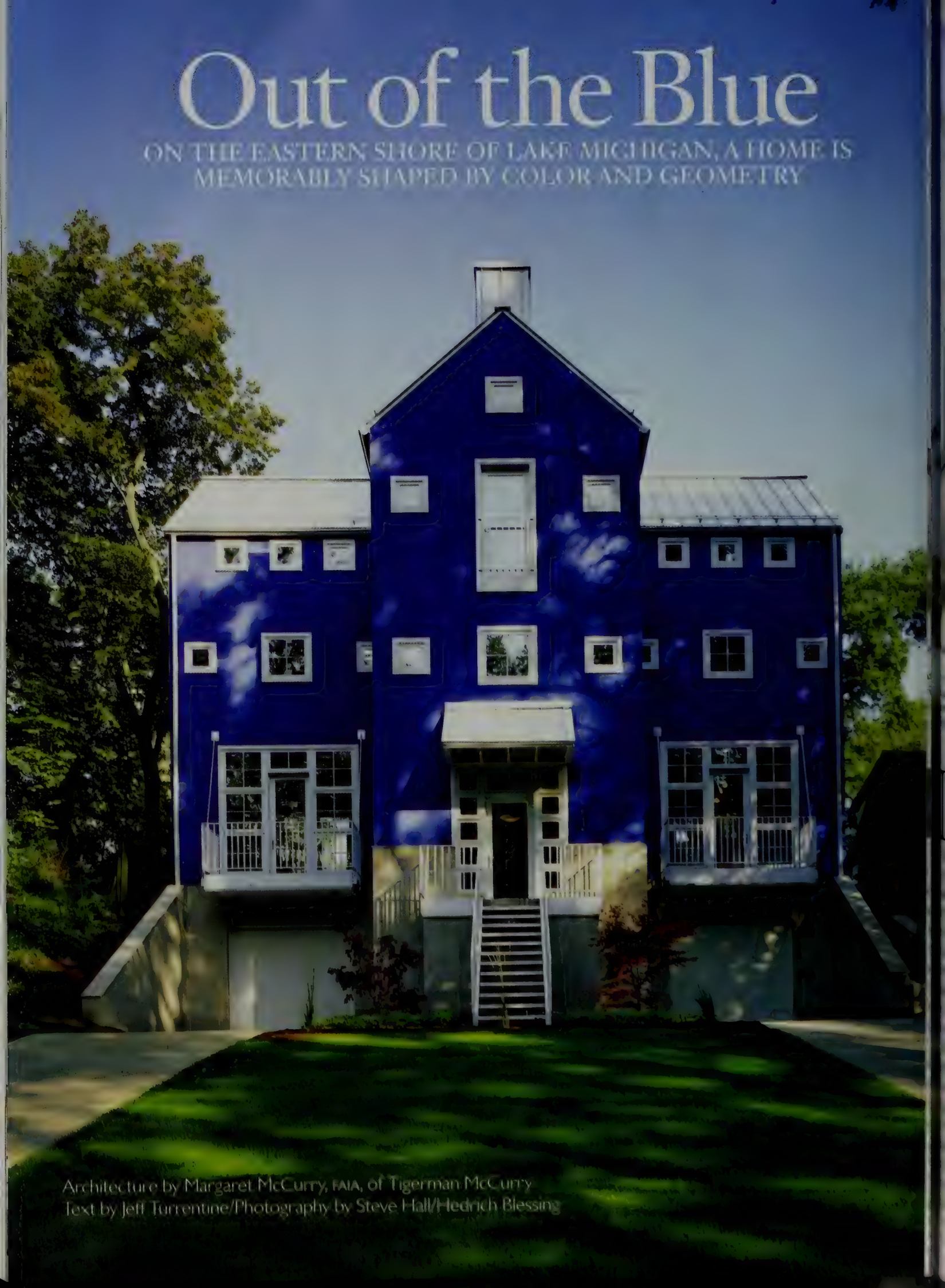
"The guest room has the same bed, the same side tables and the same rugs as the master bedroom," Hayes says. "It was a very democratic approach." The gouache is Sol LeWitt's 1998 *Irregular Form*. OPPOSITE: A raised and covered section of the bilevel mahogany deck is "the primary outdoor living space," says Hayes. "It's a great hang-out spot."





Out of the Blue

ON THE EASTERN SHORE OF LAKE MICHIGAN, A HOME IS MEMORABLY SHAPED BY COLOR AND GEOMETRY



Architecture by Margaret McCurry, FAIA, of Tigerman McCurry
Text by Jeff Turrentine/Photography by Steve Hall/Hedrich Blessing



OPPOSITE: Vibrant blue paint saturates the vertical tongue-and-groove cedar siding, in sharp contrast with the metal roof, on a residence designed by Margaret McCurry, of the Chicago-based firm Tigerman McCurry Architects. The street façade is set into a hillside above Lake Michigan's eastern shore.

ABOVE: In the living area, a balcony on the left, patio access on the right and windows along the rear wall create an immediate connection to the outdoors. The goal was to "emphasize simple, relaxed relationships of public spaces with balanced, light-filled views," notes McCurry.

It's called Harbor Country now—a trademarked appellation coined nearly 30 years ago by boosters who envisioned their picturesque sliver of land, only 60 minutes from Chicago, as a future vacation home haven. Their work paid off, their hopes came true, and the term caught on. But architect Margaret McCurry, a native Chicagoan, recalls a time when the string of quiet, family-friendly communities along Lake Michigan didn't have a marketing plan. "Back then," she says, "this part of southwest Michigan was just called Southwest Michigan."

With her husband, Stanley Tigerman, McCurry is a principal of Tigerman McCurry Architects and a bona fide member of architectural royalty in Chicago, a city so justifiably proud of its design history that it named a downtown street after Mies van der Rohe. But she also has roots in this tiny corner of Michigan, near the Indiana state line, where she and Tigerman have maintained a home for many years. She first began building here—for friends, and then later for friends of friends, as word spread—20 years ago; now she can't take a leisurely drive through the wooded lanes of Harbor Country without frequently passing one of her creations.

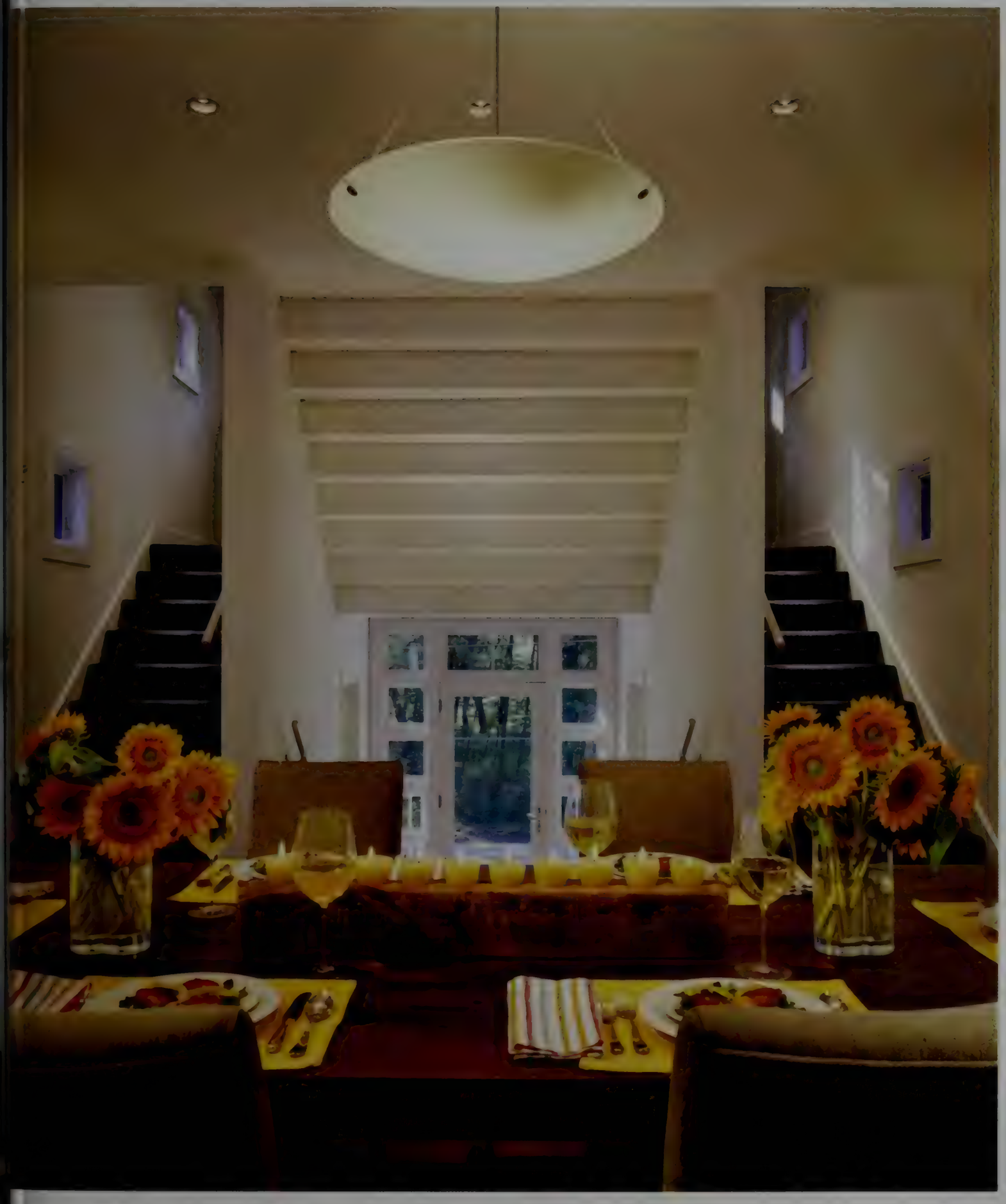
One of them, a lakeside getaway for a young family, isn't too hard to spot: It's the only three-and-a-half-story, metal-roofed, sapphire-blue house on the block. McCurry's clients wanted to make a bold chromatic statement; when she showed them a nearby house she'd built, whose tongue-and-groove cedar siding was painted a bright lipstick red, they loved what they saw (see *Architectural Digest*, May 2005). But copying the color would have been a faux pas. "That pretty much left yellow and blue," says McCurry.

Blue it was, and blue it is: a shade that celebrates the joyous meeting of lake and sky. This is a house that encourages—one might even say insists upon—engagement with its environment, thanks to a profusion of windows and glass doors that soak practically every square inch of the interior in light and allow for fantastic views: not only of the lake but also of the Galien River, which feeds into it, and the surrounding protected wetlands.

The views inside are impressive, too. McCurry—who majored in art history at Vassar before becoming an architect—knows how to achieve dramatic effects by framing her spaces, forcing the eye to take in various elements one at a time rather than all at once. A visitor entering from the front door, for example, looks up a small flight of stairs and sees, at eye level, the dining table, which sits at the intersection of the house's north-south and east-west axes; the image is cropped tight so that one has no choice but to regard it independently before ascending the stairs and situating the dining area

McCurry takes great pride in providing what she calls "little encounters, little surprises," and here they abound.



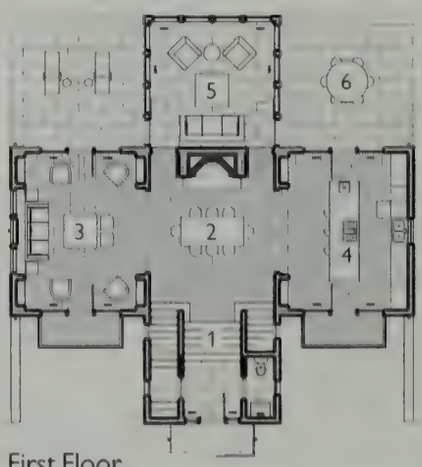


OPPOSITE: A half flight of stairs leads from the entrance hall to the dining area. On the rear wall is a plaster fire surround with custom stainless-steel inlay. An antique wood-frame barn structure is on the table. Chairs from Restoration Hardware. ABOVE: The view from the dining table extends to the wooded wetlands of the Galien River across the road. The dual staircases lend a unique geometry to the space. Coming together half a flight up, the stairs continue to the second floor, with the steps articulated in the ceiling below.



ABOVE: In the kitchen, a cooking island doubles as a counter for casual dining. The balcony to the right is suspended over the garage. Range and ovens, Gaggenau. BELOW: The clients wanted all major rooms, including the bedrooms, to have lake views, which was achieved by the trilevel floor plan.

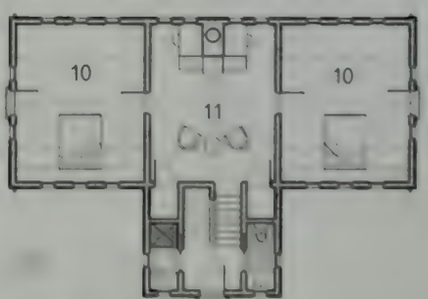
OPPOSITE ABOVE: In the sunroom, French doors open into the dining are. and to a pair of balconies beyond. Throughout the residence, contemporary furnishings were chosen by the owners and paired with antiques and accessories selected by McCurry to harmoniously blend old and new.



First Floor



Second Floor



Third Floor

1 ENTRANCE HALL
2 DINING AREA
3 LIVING AREA
4 KITCHEN
5 SUNROOM
6 DINING TERRACE
7 MASTER BEDROOM
8 CHILDREN'S ROOMS
9 BALCONY AND DECK
10 GUEST ROOMS
11 FAMILY ROOM



n the context of the larger axial plan.

McCurry takes great pride in providng what she calls "little encounters, little urprises," and here they abound. There robably aren't many houses, for instance, where a dinner guest would be happy to spend the entire meal staring at the unlerside of a staircase; in McCurry's hands, however, it becomes a bold architectural element, hovering over the space between he entrance hall and the dining area, evry bit as hypnotizing as a Donald Judd culpture. Or consider the way she turns n ordinary walk up a flight of stairs into mini-event, with clever window placenent that creates an atrium-like effect in he main stairwell and gives brief, tantaizing glimpses into other rooms. When was the last time architecture inspired you o pause, appreciatively, along a staircase?

If this house could be said to have a unifying geometric element, it would have to be a grid. Small, square windows—which have become a sort of McCurry signature—pop up regularly on all the floors. "Often we'll use square windows without muntins, and if you pile up a bunch of them, it gives you the effect of a single oversize muntin—so you get a kind of modern version of the old-fashioned window grid," she says.

On the second floor, a master suite and a pair of children's bedrooms open to a lake-facing deck that runs the full length of the house. The rooms are simply designed and just as simply decorated; these are spaces for relaxing after a long summer's day spent walking along the dunes or wading in the gently lapping waves. But just above this floor is yet another surprise: The attic isn't an attic at all, but a loftlike wing containing two guest rooms and a family room. The clients' young children—and anyone with a childlike love of small, cubbyhole spaces—can't help but thrill over the unique touches McCurry has added up here, including a string of knee-level windows just below the eaves and a pair of window seats, the perfect spot for a kid's afternoon nap.

Though she's filled this house with delightful details, Margaret McCurry has also made sure to instill it with the logic that is fundamental to her ethos. "Axiality is a very important part of my work," she says. "I want it to be the case that you can always sense where you're going when you walk down the stairs or turn a corner. It creates a sense of calm. But I also like to play with it—just a little." □

ABOVE: The sunroom is an ideal space to enjoy a panoramic sunset over the lake. An antique surveyor's stand forms the base of the floor lamp. BELOW: Crisp colors in the master bedroom reflect the hues of the lake and the surrounding woods. The balcony and deck are shared by the two children's rooms. Striped pillow fabric from Perennials. Carpet from Karastan.

OPPOSITE: "The small, upper-story windows create a wavelike pattern as they flow across the façade," says McCurry (below right). She uses nautical imagery in describing the house, which "sports a continuous white-railed 'widow's walk' across its second story." The bedroom doors open onto the balcony, offering direct access to the "ship's rail." Patio furniture, Richard Schult







Discoveries by Designers



Horse Play

The early-20th-century Wild West amusement business impresario C. W. Parker created carnivals with fanciful carousels, which he dubbed "Carry-Us-Alls," that were used around the world. **Jeff R. Bridgman**, a steward of Americana in historic York County, Pennsylvania, features a richly painted, jeweled and carved carousel horse in a leaping position by Parker, $55,000.

Jeff R. Bridgman American Antiques
By appointment
717-676-0545
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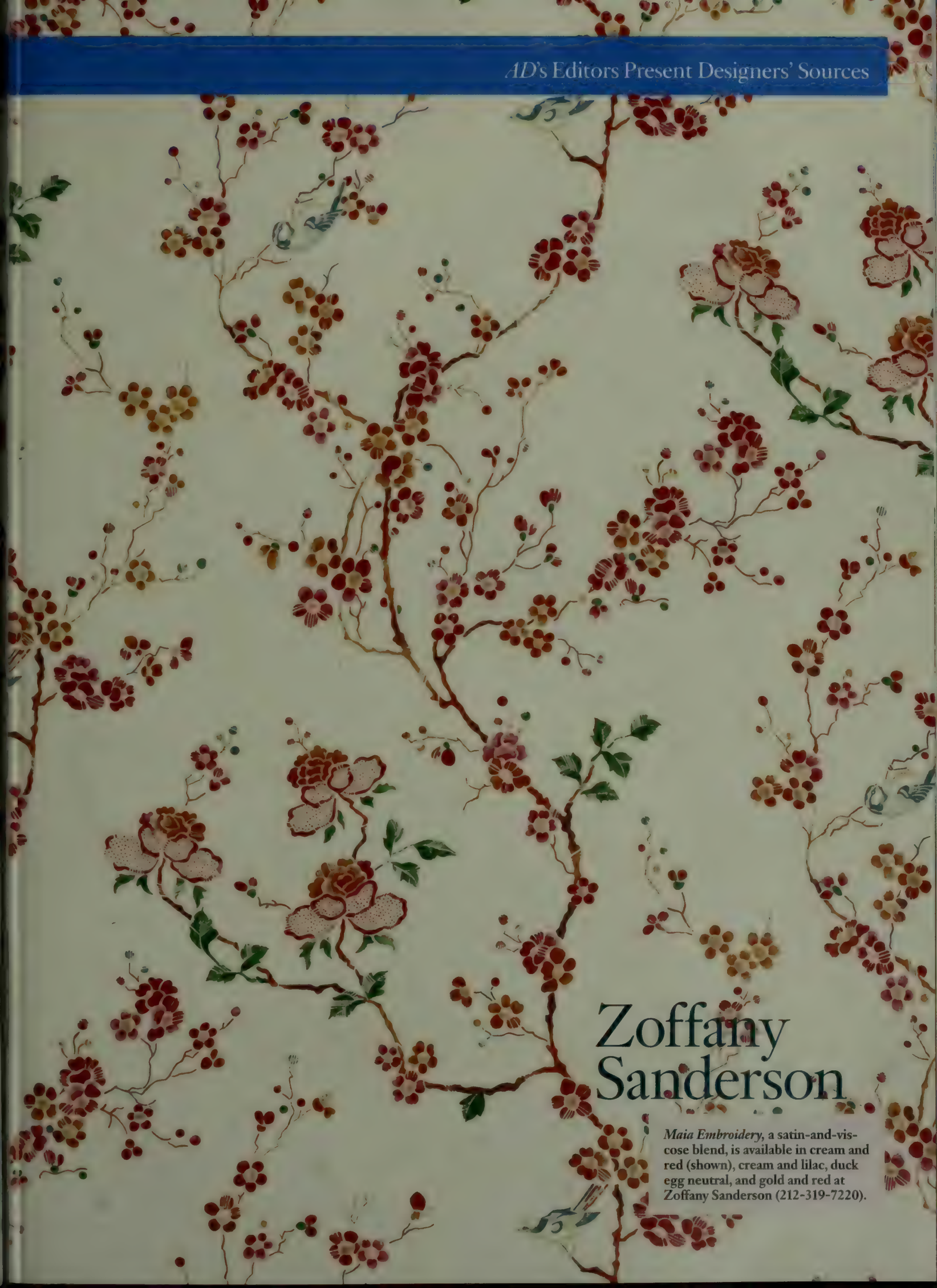
At Alain Pioton Antiques (518-828-9920; www.alainpiotonantiques.com) in Hudson, New York, a late-19th- or early-20th-century American painted wood heron, $1,500, stands among other objects and furniture, from country to formal.

Rock 'n' Roll

Only 300 of Canadian artist Bill Lishman's free-form 1970s-era rockers with cast-iron tractor seats were ever produced. Miami's Collins and McCullough (561-719-4190; www.collinsandmccullоughantiques.1stdibs.com) has one, $5,800.



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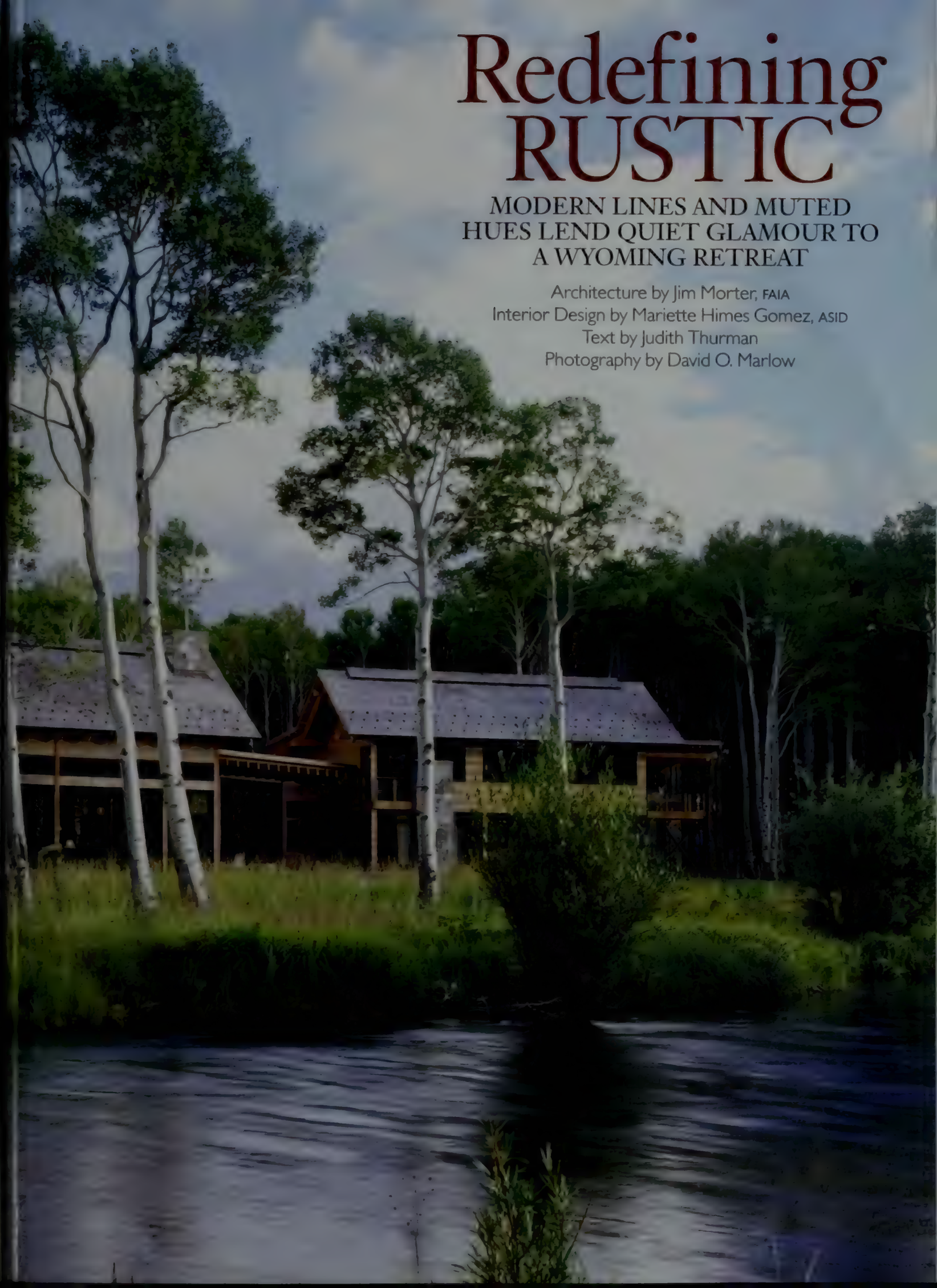


Zoffany Sanderson

***Maia Embroidery*, a satin-and-viscose blend, is available in cream and red (shown), cream and lilac, duck egg neutral, and gold and red at Zoffany Sanderson (212-319-7220).**



Combining raw, native materials with a modern sensibility, interior designer Mariette Himes Gomez and architect Jim Morter created a singular retreat in Wyoming for Anne and Allen Dick and their children. THESE PAGES: Set within a stand of aspen trees, the house stretches out along the creek in a series of four pavilion-like wings. "We capitalized on excellent views from every room," Morter says.



Redefining RUSTIC

MODERN LINES AND MUTED HUES LEND QUIET GLAMOUR TO A WYOMING RETREAT

Architecture by Jim Morter, FAIA
Interior Design by Mariette Himes Gomez, ASID
Text by Judith Thurman
Photography by David O. Marlow



ABOVE: "The fabrics were chosen to be soft and luxurious against the glass wall," says Gomez, whose plush furnishings and understated palette lend contemporary elegance to the great room. Low tables from John Boone. Sofa fabric from Cowtan & Tout. OPPOSITE: An English Arts and Crafts leather screen adds texture to the dining area. The chairs, with a Larsen tweed, were designed by Gomez.

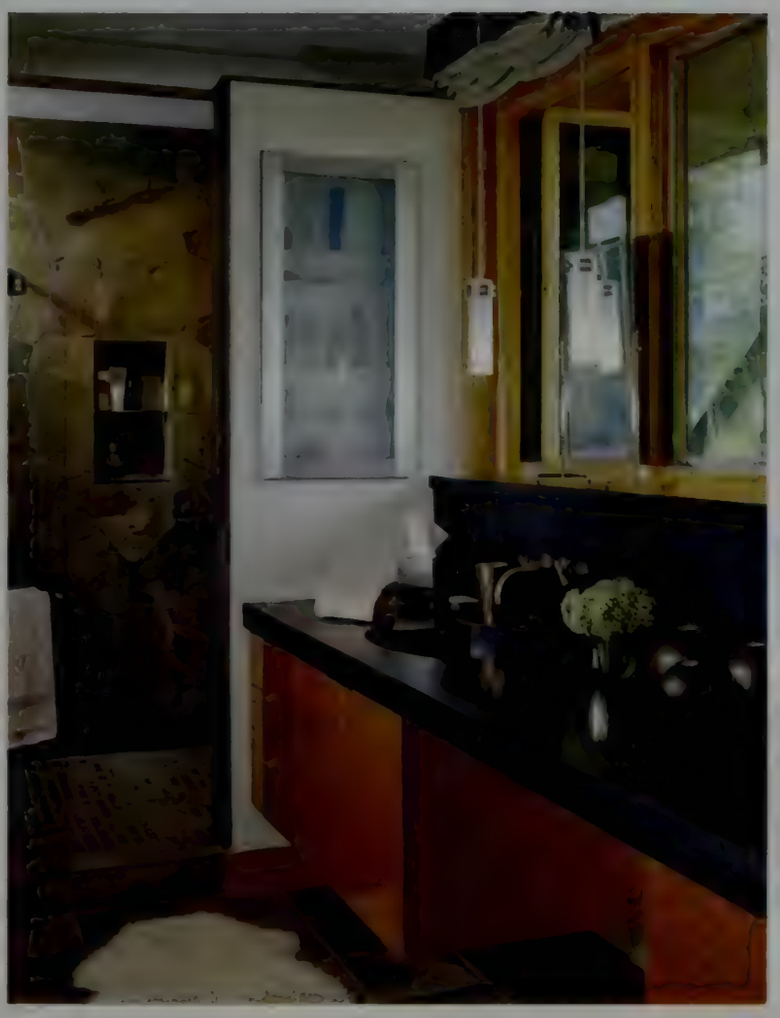






For better or worse, for richer or poorer, in sickness and in health, forsaking all others: That about sums up the commitment it takes to build a dream house. Anne and Allen Dick embarked on the courtship process about six years ago, when they went prospecting in Big Sky Country for a year-round retreat where they and their three teenage sons could fish, hike, ski, snowboard, pasture his beloved quarter horses and entertain an extended family. His clan hails from the couple's home base of North Carolina and hers from Sweden. Husband and wife are both athletes and nature lovers, though he was keener on rustic living than she was. "Allen is a cowboy," Anne Dick says in an accent of ineffable charm—a fusion of far North and deep South. "He yearned for a log cabin, whereas every time I clipped the photograph of my ideal living room—something subtle and sophisticated—it seemed to have been designed by a New Yorker named Mariette Himes Gomez." "I'm actually more of a pretend cowboy than a real one," her husband demurs. "It's the radio business that keeps the lights on. But I'm working on the role by watching reruns of *Bonanza*. As for the log cabin, well, it got nixed by the combined forces of Anne; our architect, Jim Morter; and Mariette—though as a consolation prize, I got an awesome stump of lodgepole pine that we refer to as the Token Log."

In the epic course of their house search, a Colorado realtor alerted the Dicks to a property in Beaver Creek, suggesting that they contact Morter, whose practice is based in Vail. He did some reconnaissance, then phoned to express his reservations, even though the realtor was a good friend. The couple were as impressed by the architect's candor as by the work in his portfolio, and four years later he got a call from the Dicks inviting him to Wyoming. "We'd kept on looking until we found some acreage that had everything on our wish list," Allen Dick explains, "and by the second day of walking the land, we were in love with it. You're surrounded by protected wetlands, and beyond them, the Tetons. Our creek is a tributary of the Snake River, and it's jumping with cutthroat trout. What really sold us, though, was a rare and magical stand of aspens—60 feet tall—that brings the wilderness to the front door."



This time Morter was as enthusiastic as his clients, and a few weeks later he sent them some sketches. "It was clear to me from the beginning that the house wanted to be long and linear," he says, "following the edge of the aspen grove, and with the feeling of an agrarian compound that had expanded in natural stages, a bit randomly." His blueprints rearticulated the classic ranch house as a baffle of boxy pavilions constructed of elemental materials—concrete, local stone, recycled timber and oxidized steel. The four pods, as Morter calls them, are architecturally distinct, but they are unified by a gabled roofline, and the effect is rather like that of an old frontier main street with wood-and-masonry façades that share a loggia. (Seen from a distance, ablaze with light, the Dicks'

"Each of the four pavilions has its own material, and all are indigenous to a Wyoming rural landscape, be it old barn wood or rusted steel or stone," says Morter. LEFT: Kemmerer stone was used for the fire surround in the master bedroom, as elsewhere. Old World Weavers fabric on armchairs and ottoman. ABOVE: The master bath has a concrete counter and a stone shower. "The various materials and textures marry with the building's style," Gomez says.



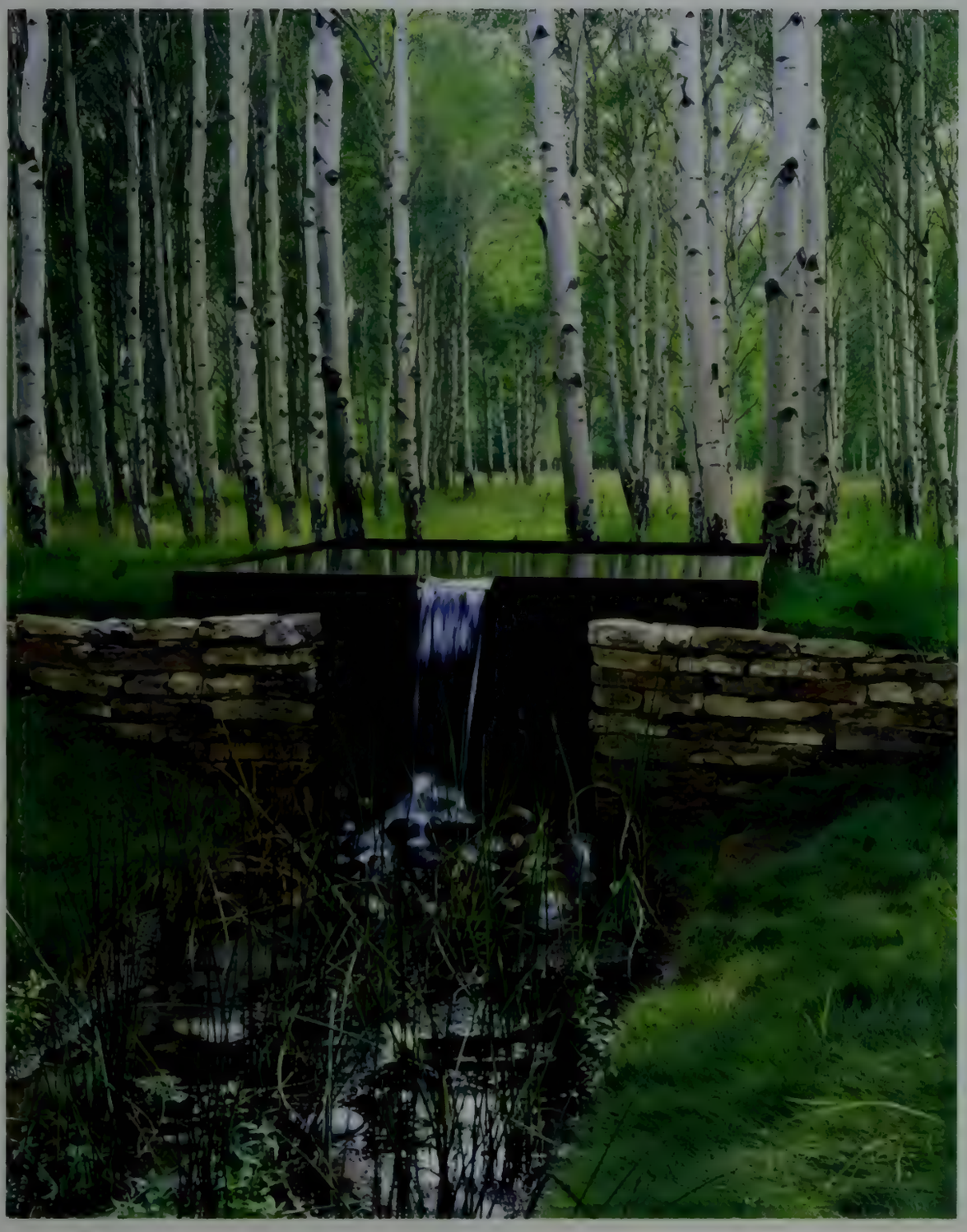
homestead might, indeed, be mistaken for a hamlet.)

By dedicating each pavilion to a separate function, Morter maximized both the private and communal living space. The low beams of the kitchen ceiling impart a farmhouse warmth to a sleek room that is, in fact, deceptively vast. The living and dining areas radiate the hospitable grandeur of a mountain lodge, with cathedral ceilings and walls of fieldstone and glass. A bunkhouse with room to grow in makes a luxurious corral for the three brothers. Guests enjoy the views from a suite over the garage, and when all the togetherness gets too intense, the Dicks can retreat to the cocoon of their chaletlike master quarters. "We love a full house, but we also send the boys to camp for a few weeks every summer so we get a little honeymoon," Anne Dick says with a laugh. "But whatever the weather, we tend to live outside nearly as much as in, and we never get tired of the sunsets or the wildlife." Morter designed a sheltered portico, with a stone-and-metal fireplace, that can be used as an exterior family room for most of the year, and on fine nights the couple bed down under the stars on a romantic sleeping balcony.

Having admired the talents of Gomez before she had a project to engage them, Anne Dick felt a bit shy about calling the celebrated designer without an introduction. "Mariette asked to see the plans before she agreed to meet with us, but with her first comment—'We'll do the interiors the color of the creek stones!'—I knew it was meant to be."

"The modern sensibility of the house excited me," Gomez says. "It's an American ranch reimagined for a new century, and Jim Morter's use of variant materials for the individuated boxes spoke to my own love of texture. The challenge was to create pleasing and understated rooms that relate to the monumental views without trying to upstage them, and to balance the ruggedness of stone, concrete and glass with the softness of upholstered furnishings and sensuous fabrics in a monochrome palette that resonates with the landscape. I like working by a process of abstraction, and I think that we were able to distill the regional essence of a place and style without being literally 'western.'"

A number of distinguished native westerners, however, have stopped by to express their approval of the neighbors' new house. On their first morning, the Dicks awoke to find it surrounded by a herd of elk. And one Christmas, Anne Dick recalls, two majestically antlered moose stood rapt for two hours chewing willow branches and watching them unwrap their presents. □



OPPOSITE: "It's roofed and enclosed on three sides, but the views are there," Morter says of an "outdoor room" that looks out to the Teton Range. The architect, who worked closely with colleague Pavan Krueger, designed the stone-and-metal fireplace. Furniture from Janus et Cie. ABOVE: A pool in the rear collects water and returns it to the wetlands, which surround the house. "The house's response to the site is the strongest aspect of it," Morter notes.



Moving from Past to Present

ARCHITECT LEE F. MINDEL'S PROGRESSIVE COUNTRY HOUSE IN THE HAMPTONS

Architecture and Interior Design by Shelton, Mindel & Associates, with Reed A. Morrison Architect
Text by Joseph Giovannini
Photography by Michael Moran



Lee F. Mindel, of Shelton, Mindel & Associates, collaborated with architect Reed Morrison on the design of his own retreat in the Hamptons. ABOVE AND RIGHT: Composed of reinforced concrete, the 5,000-square-foot, two-story house has a stained-cedar curtain wall, portions of which are designed to swing open.







OPPOSITE: Mindel's double-height space has little to interrupt its visual connection to the landscaping, which was designed by R/F Landscape Architecture. As throughout the home, the living area is furnished with objects from the architect's collection of Modern pieces. A circa 1953 shelving unit by Charlotte Perriand is against the rear wall. Next to the windows is a metal chair by Ron Arad. The leather sofa, a Kaare Klint design, is from 1935.

ABOVE: Beside the living room's limestone fireplace and facing a 1930 glass-topped table by Axel Einar Hjort, Mindel positioned a Jean Royère–designed sofa and chairs, from 1947. The orange metal Copacabana chairs, circa 1955, are by Mathieu Matégot. Behind the sofa is a floor lamp from 1930 by Édouard-Wilfred Buquet. On the 1955 Perriand wood low table are two green Georges Jouve vases and an ebony sculpture by Alexandre Noll.

If you're on the breezy porch of a Shingle Style house in East Hampton, New York, this summer and casually observe out loud that the Hamptons are, really, the Los Angeles of the East Coast, your friends might just spill their pinot grigio all over the cedar deck. Despite being the East Coast's epicenter of traditional American architecture, the Hamptons have long been a leading testing ground of progressive architectural design. New ideas have germinated here in courageous, loan-defying architectural ruminations. But within this breed of experimental efforts, the edgiest are those that architects designed for themselves—the houses of their own.

The retreat that Manhattan architect Lee F. Mindel recently finished for himself respects its context. Its grid of shad trees, its low, meandering fieldstone wall and its rectangular pool of grass all complement the area's traditional wood-frame houses. Designed in association with longtime colleague and former Harvard classmate Reed Morrison, the cool, calmly composed façade alludes to barn doors and drawbridges. It even lifts up its hem a little to reveal the hint of a clam bar at a local beach club under a sun visor. Something old tucked under something new.

"It's not a Shingle house, and it's not a Modernist house," says Mindel. "I don't want people to be able to tell when it was built. There's enough 'complexity and contradiction' to keep it from falling into a stylistic pigeonhole."

"A lot of Lee's work dialogues between Modern and traditional," says Morrison. "Something traditional can look Modern if it's abstracted to an essence."

But beyond the contextual façade, Mindel parts the house in two, cracking open its two-story cubic volume with a three-story lantern of glass that pours south light into the heart of the north-facing house. He and Morrison split the building with light. The separation creates indoor and outdoor courts that reveal the anatomy of the structure.

The rear half of the house angles off

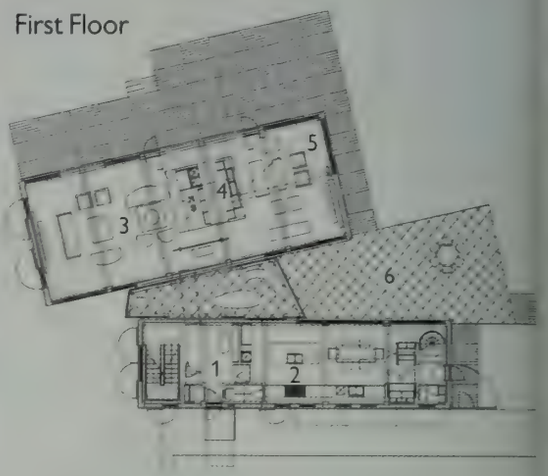




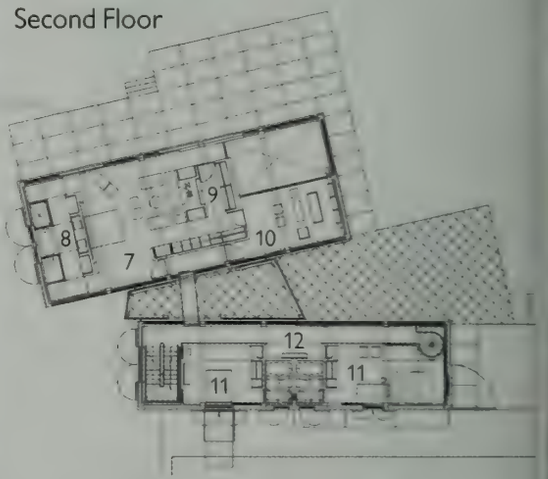
ABOVE: The floor plan is split by a wedge of channel glass, a feature that results in a natural-light-filled corridor—a place where the architecture's structural components are especially evident. OPPOSITE: Beneath the hovering bridge that spans this area of the house are a table with a 1950 Jean Prouvé–designed aluminum base and a circa 1960 curved lounge chair by Charles Zublena. The white ceramic heads, also from the 1960s, are by the Cloutier Brothers.



First Floor



Second Floor



1 ENTRANCE HALL
2 KITCHEN
3 LIVING ROOM
4 GALLERY
5 DOUBLE-HEIGHT LIVING AREA
6 GLASS WEDGE
7 MASTER BEDROOM
8 MASTER BATH
9 MASTER DRESSING ROOM
10 STUDY
11 GUEST ROOMS
12 GUEST BATHS



ABOVE LEFT: Next to the stair, at left, is a laminated-wood chair by Mathias Bengtsson. The shelf system that hangs from the wall behind the Arne Jacobsen leather chair is by Le Corbusier. ABOVE RIGHT: The plans clarify the positioning of the architecture's unusual channel-glass wedge. LEFT: Mindel selected a Bulthaup system for the kitchen and outfitted it with Franke sinks, a Sub-Zero refrigerator and a cooktop and hood from Viking. OPPOSITE: The master suite's study has a 1963 bent-plywood chair and table by Greta Jalk.

the glass wedge and the patio as the two halves shift sideways in parallel but opposite directions so that each end reaches beyond the other. "Wherever you are, you see the water," says Mindel. Protected from the wind, you can linger on the patio over morning coffee while viewing both the interior and exterior landscapes. The front façade may be locked in a formal, right-angled relationship to the property's approach, but the rear half drifts, as though tethered to a dock. "We planted a meadow with native grasses and brought it up to the deck, as though bringing the waterline up to the house," explains Mindel. "The idea," Morrison adds, "was to make the rotated part of the house feel as if the wetlands were pulling it away." Th front belongs to the land, and the bac to the water.

Mindel and Morrison have layere house, landscape and waterscape togeth in an intriguing progression from civiliz tion to nature, from the formal front yard t the façade and indoor courtyard of natur light to an open-plan, loftlike living ar and out to the rear patio. The sequen climaxes with the layered view of the we lands, an estuary, then a marsh occupied b egrets and, in the distance, the beach ar Peconic Bay. "The shifted geometries the house keep you moving to see the lig and views," says Mindel. "We tried for design that would make the site better





"The house is woven into the site," says Morrison. "You're always both inside and out."

A grid of concrete columns, the color of which matches the distant sand, forms the framework for the subsequent layers of glass and wood. The cabinets were surfaced in eucalyptus, laid up horizontally, to evoke wood canoes and kayaks. The basic architectural idea was to celebrate putting the building together in a clear hierarchy of parts, down to the hardware. "No ornament, no extra stuff," says Morrison. "Everything is distilled."

Spectacular views, however, can wreak havoc inside a house: Pictures need walls, but views demand glass. Mindel, a connoisseur of vintage Modern furniture, treats his collection as art that occupies the floors, liberating the walls for the view.

"The architects who designed this furniture taught us about building," says Mindel. "If you go on 'rewind' and imagine the architects designing the furniture, you see the archaeology of influences informing the building." An Arne Jacobsen floor lamp speaks to a Charlotte Perriand con sole, which nods to a Ron Arad metal chai in the double-height living area. "The say such interesting things together," say Mindel. "It's an international language o form shared across decades." The furni ture is not only furniture, and it's not onl Mindel's chosen art; it visualizes the archi tectural subconscious of the building.

"There's a direct dialogue between th furnishings and the building, a simila thought process that goes into design ing lamps and buildings. Functionality i







xpressed," says Morrison. "Lee's intent vas to do something that synthesized all spects of design, from the landscape to he structure to the objects."

Everything in the house may be cu-ated and beautiful, including the house tself, but everything also has a reason for ts beauty—the underlying ideas amount o a personal design theology. The beauty s cool, but it is intense and passionate. On an intellectual level, it's a rigorous lesign," says Mindel. "But it also comes rom the heart." □

Above Left: In the master bedroom, the furnishings include a 1944 wall lamp by Jean Royère, a 1936 leather wing chair by Mogens Koch, a circa 1930 tufted-leather armless chair and ottoman by Klint and a circa 1948 bedside lamp by Jouve. The glass sculpture, circa 1960, is by Erik Hoglund. Top Right: On a wall of the master suite's conversation area is a 1970 curved-frame mirror by Ettore Sottsass. By the fire are a pair of Poul Henningsen floor lamps.

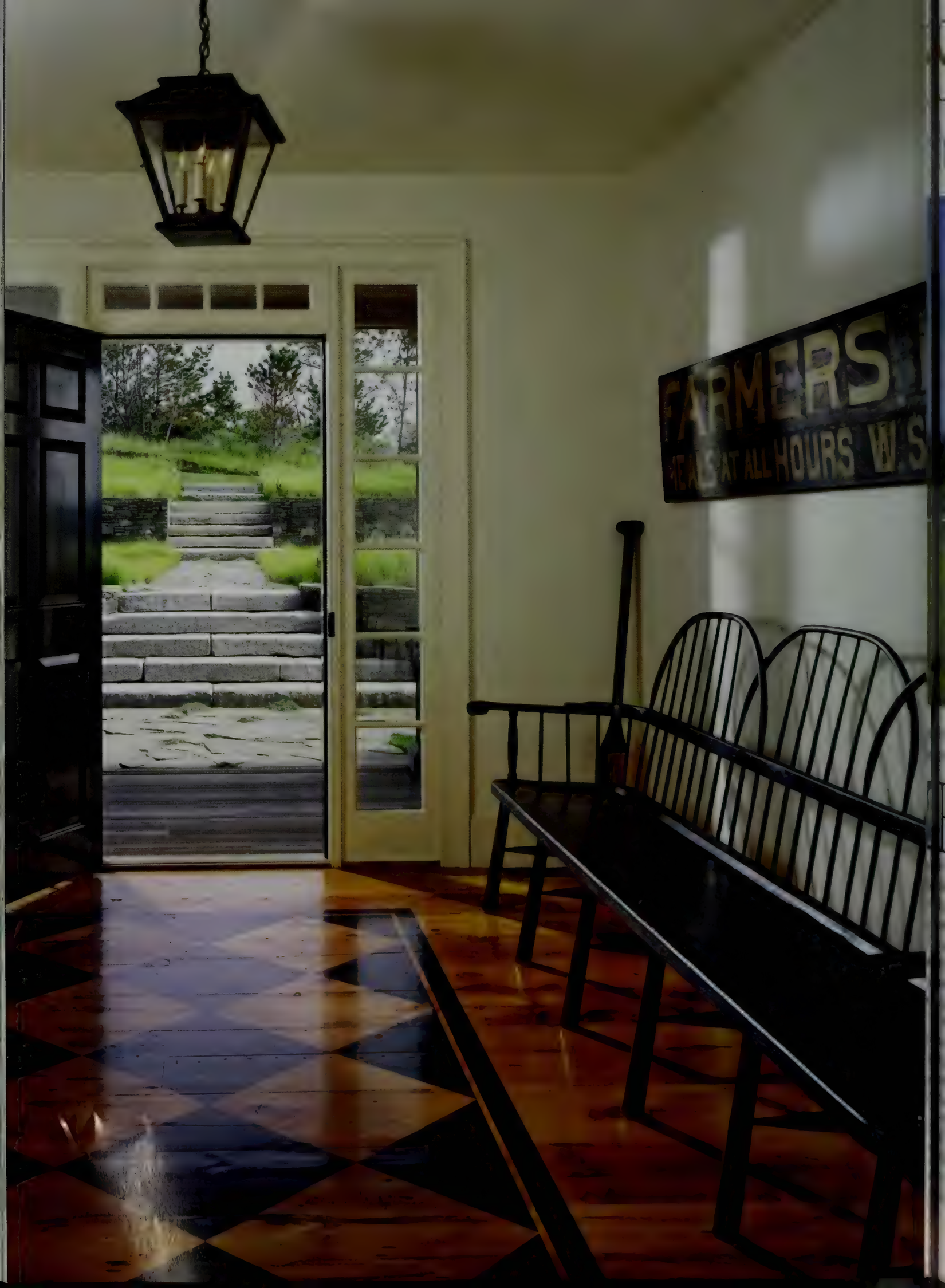
Above Right: "The pattern of the marble mimics the shadow of branches on the building, and the glazed floor reflects views of the water and trees," says Mindel, referring to the master bath's materials. The architect had the glass enclosures of the showers sandblasted for privacy, an effect that, he says, is "reminiscent of morning fog." The bath fittings are by Shelton, Mindel & Associates for Waterworks. Kohler tub.



The basic architectural idea was to celebrate putting the building together in a clear hierarchy of parts, down to the hardware.

"The openings along the elevations exposed to the water are much larger than those of the front, and they culminate in an open corner that faces the bird sanctuary and the water," says Mindel.




FARMERS
MEALS AT ALL HOURS

Seasons by the Sea

A LOS ANGELES COUPLE YIELD TO THE CHARMS OF NANTUCKET AND A HOUSE FILLED WITH FOLK ART



Architecture by Nantucket Architecture Group/Interior Design by Karin Blake
Landscape Architecture by David Troast of Ernst Land Design/Text by Jean Strouse/Photography by David O. Marlow

Herman Melville, in *Moby-Dick*, imagines a Nantucket sailor at sea: "With the landless gull, that at sunset folds her wings and is rocked to sleep between billows; so at nightfall, the Nantucketer, out of sight of land, furls his sails, and lays him to his rest, while under his very pillow rush herds of walruses and whales."

No longer the major whaling port it was in Melville's day, Nantucket retains the nickname given to her by early sailors—"the Gray Lady of the Sea"—because of the fog banks that roll in and enshroud the tiny island in minutes. Gray, too, are the weather-beaten shingles on Nantucket houses, the look of the barren island in winter, the herring gulls that wheel and call in all seasons. There is, however, nothing gray about the house built recently on the island's north shore by a couple from Los Angeles, Gary and Healy Cosay. Situated above the dunes, with windows on all sides, the house "feels open and airy, even on dark days," says Healy Cosay.

She and her husband, a founder of Hollywood's United Talent Agency, began renting summer houses on Nantucket in the early 1980s. "As soon as my foot hit the tarmac when we got off the plane the first time," she recalls, "I thought, This is home. We'd been looking for property there ever since."

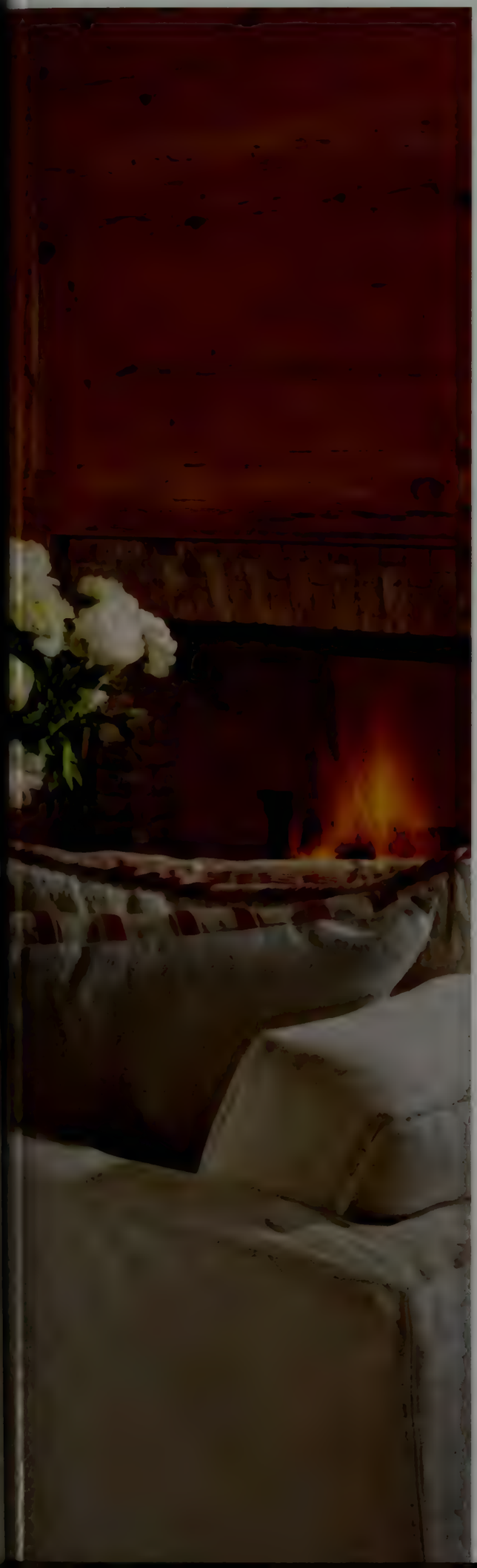


Karin Blake (above, on a stair leading to the beach) brought her signature mix of folk art and clean lines to the Nantucket, Massachusetts, residence of Gary and Healy Cosay. OPPOSITE: A 19th-century sign from a Pennsylvania hotel hangs in the entrance hall. Paul Ferrante lantern. TOP: The 11,000-square-foot Shingle Style house, designed by Nantucket Architecture Group, offers views of the sound from every room.

"In many ways," reflects Blake, "this is an old-fashioned ho



don't feel how large it is, since the individual spaces are intimate."





LEFT: In the living room and throughout the house, Blake relied on 1870s pine flooring and antique beams and mantels to eliminate what she calls "that new house look." A 19th-century bench-table and an antique barber pole flank French doors. Donghia sofa denim. ABOVE: "I designed the dining room to look like a sun porch," Blake explains. She added a small seating area at one end of the room and used vintage ticking to cover the pillows and cushions. Custom-made Windsor chairs surround the circa 1860 sawbuck table.

They wanted raw land on which they could build—and they found it in the summer of 2000: three acres, densely covered in scrub oaks, bayberries and wild roses, on Nantucket Sound. The plot slopes down to the beach, with conservation land on three sides.

After interviewing several designers, Healy Cosay recognized the sensibility she wanted when she saw a Nantucket house with interiors by Karin Blake (see *Architectural Digest*, June 2002): the feel of the old—aged-wood panels, antique beams, used-brick fire surrounds, American folk art—with all the comforts of the new. "I called Gary and said, 'This is it!'" she reports. "He knows and trusts my taste." As soon as she got back to Los Angeles, she phoned Blake—who conveniently lives in Malibu—and proceeded to hire her and the team Blake had worked with on the other house: William McGuire and Steve Theroux,





"The Cosays made few requests," the designer recalls. "I pretty much had carte blanche on the entire project." Says Healy Cosay, "We could not have built a house 3,000 miles away without Karin." ABOVE: To retrieve the old wood beams for the bright, spacious kitchen's ceiling, "we hired a plane and flew up to New Hampshire," Cosay reports. Wolf range. OPPOSITE: Bicycles, including an 1840s boneshaker, left, with its original paint, and a model from the 1880s, line a high shelf in Gary Cosay's office.



"Most of the folk art was purchased for the house," says Blake. "Healy and I went to shows, fairs and auctions across the country. We were really in sync." ABOVE: She placed an antique blanket chest at the foot of a vintage painted wrought iron bed in the master bedroom. Of Amish quilts, one of which hangs on the wall, Blake remarks, "I use them like paintings."

of Nantucket Architecture Group; and the landscape architect David Troast, of Ernst Land Design.

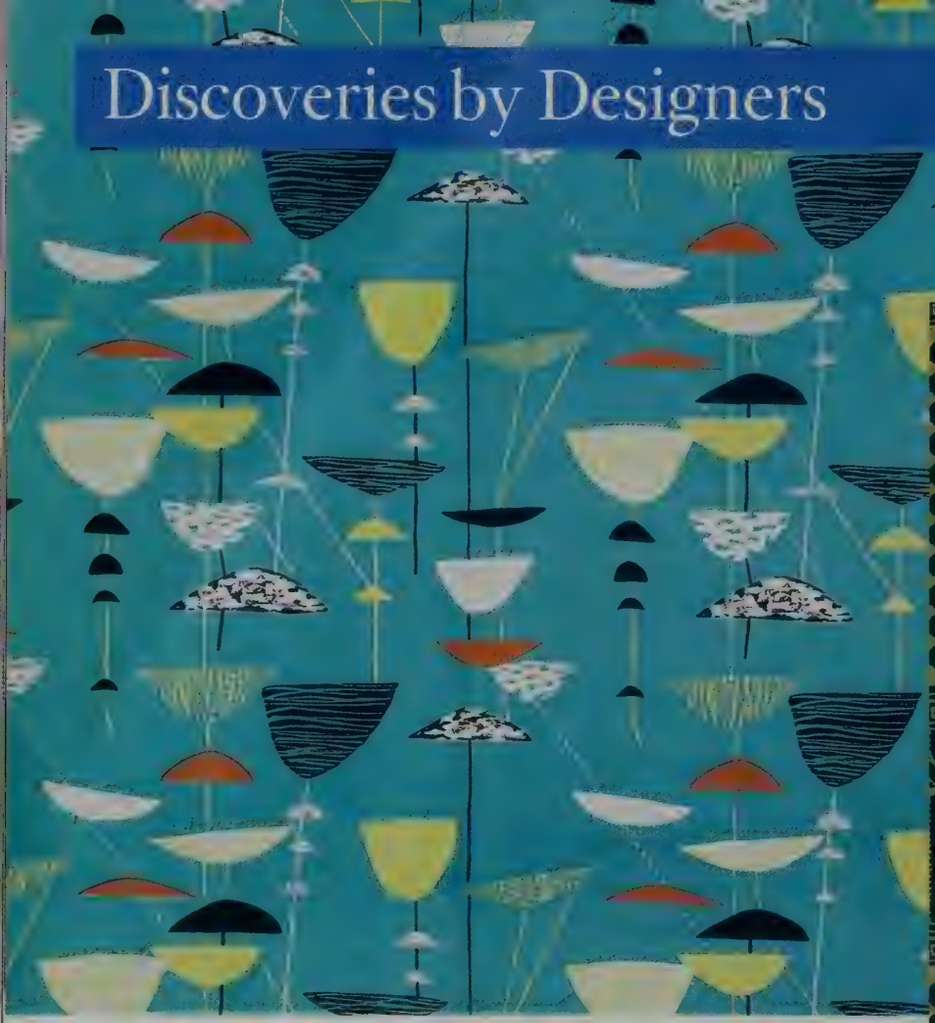
The architects set the house into the slope near the highest point of the lot. McGuire and Theroux's handsome three-story gambrel-roofed structure is huge—11,000 square feet, with 24 rooms—but you only see its full size, with the lower story, from the beach (north) side of the house or from a boat far out on the sound. In the front, a long driveway winds through evergreens and David Troast's mix of native grasses to what looks like a wide two-story residence with a traditional widow's walk. Above the house, Troast built retaining walls of Pennsylvania fieldstone to support the cuts in the hillside, and his granite-slab steps take you down to the front door.

For the dramatic entrance hall, Karin Blake designed a nine-foot bench and found a local artist to stencil a diamond pattern on the wide-plank pine floor. "In many ways," reflects Blake, "this is an old-fashioned house organized around a traditional central hall. You don't feel how large it is, since the individual spaces are intimate." The entrance hall leads to the living room, where aged wood, old brick, vintage ticking and choice antique pieces articulate the style that had prompted Healy Cosay to call Karin Blake. French doors flanking the living room fireplace open into a dining room that feels like a sun porch, with walls of windows—and views of the sound—on three sides. The barnlike kitchen, with a soaring double-height ceiling and its own fireplace

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The house's lower level is visible on its rear façade. Nestled into a gentle slope, the residence sits on several acres of land and looks out onto a path leading to the dunes and the beach. Landscape architect David Troast planted native grasses to blend in with the existing scrub oaks, bayberries and viburnum





Going to Great Lengths

Textile dealer **Francesca Galloway** is showing more than 100 textiles, from the Wiener Werkstätte to a 1970 Op art piece for Knoll Textiles, at her London gallery, June 6 to July 14. *Calyx* (above) launched the career of designer Lucienne Day at the Festival of Britain in 1951. *Grecian* (right) was designed by Alec Hunter in 1956.

"Neo-Classicism to Pop: European Textile Design 1790–1970"
Francesca Galloway, 31 Dover St., London W1S 4ND
44-20-7499-6844; www.francescagalloway.com



Czech Mates

Mold-blown vases made of colorful Czechoslovakian glass, circa 1930, are available individually or as a collection, $185–$785, from Judith and James Milne in New York (212-472-0107; www.judymilne.com).



Shirt Tale

Denver's David Cook Galleries (303-623-8181; www.davidcookgalleries.com) has an impressive deerskin shirt with images of life on the Uintah-Ouray Ute reservation and a portrait of President Theodore Roosevelt, $45,000.



Wild West

Culver City, California, is home to the expansive Jefferson West (310-558-3031; www.jeffersonwest.com) and its folk art marquetry chest, $6,750. The chest, decorated outside and in, has a cedar lining, a removable shelf and an inset mirror.



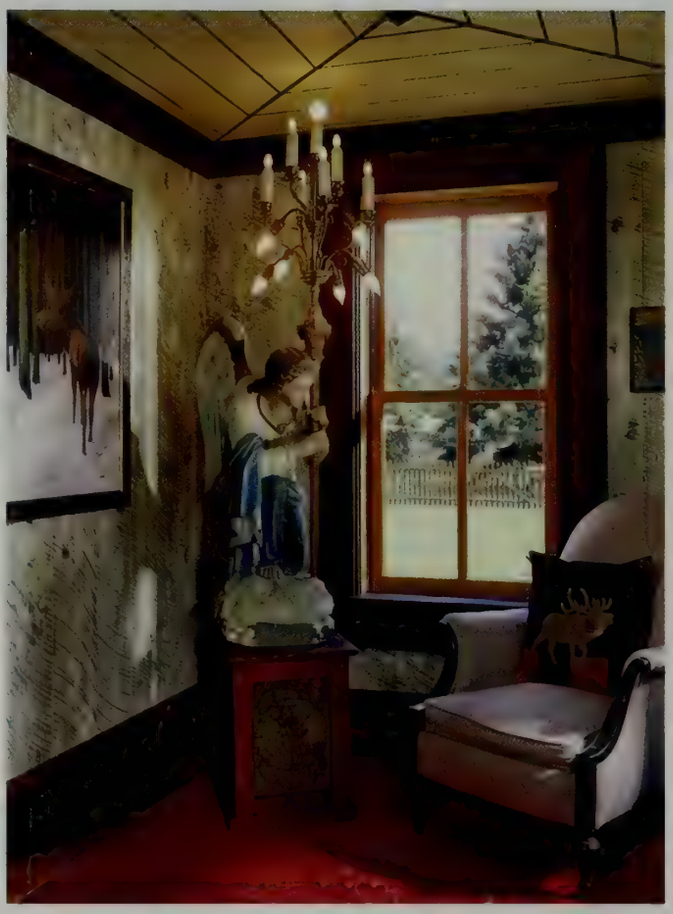


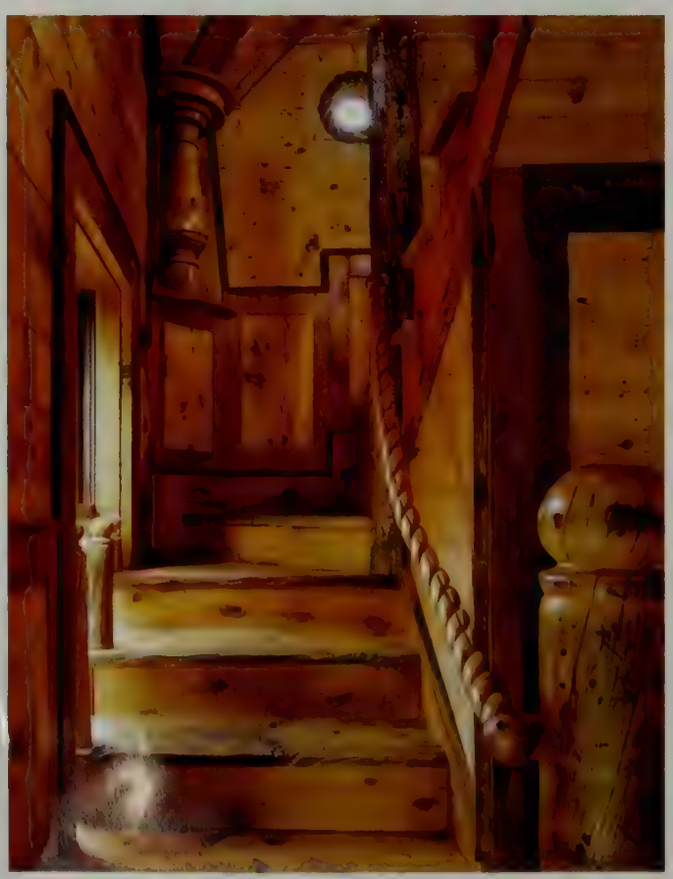
First Class

An object of conversation at Georgica Creek Antiques (631-537-0333; www.georgicacreek.1stdibs.com) in Wainscott, New York, is a 19th-century wood post office counter, $6,200, with numerous mail slots and drawers.

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Architectural Design by Bryan Anderson
Text by Therese Bissell
Photography by David O. Marlow





RIGHT: Drawing on Norwegian stave church architecture, a boathouse built over six years in Creede, Colorado, "was a work in progress the whole time," recalls designer and builder Bryan Anderson. "The project was a riot: so much fun, so labor-intensive," adds owner Julie Augur.

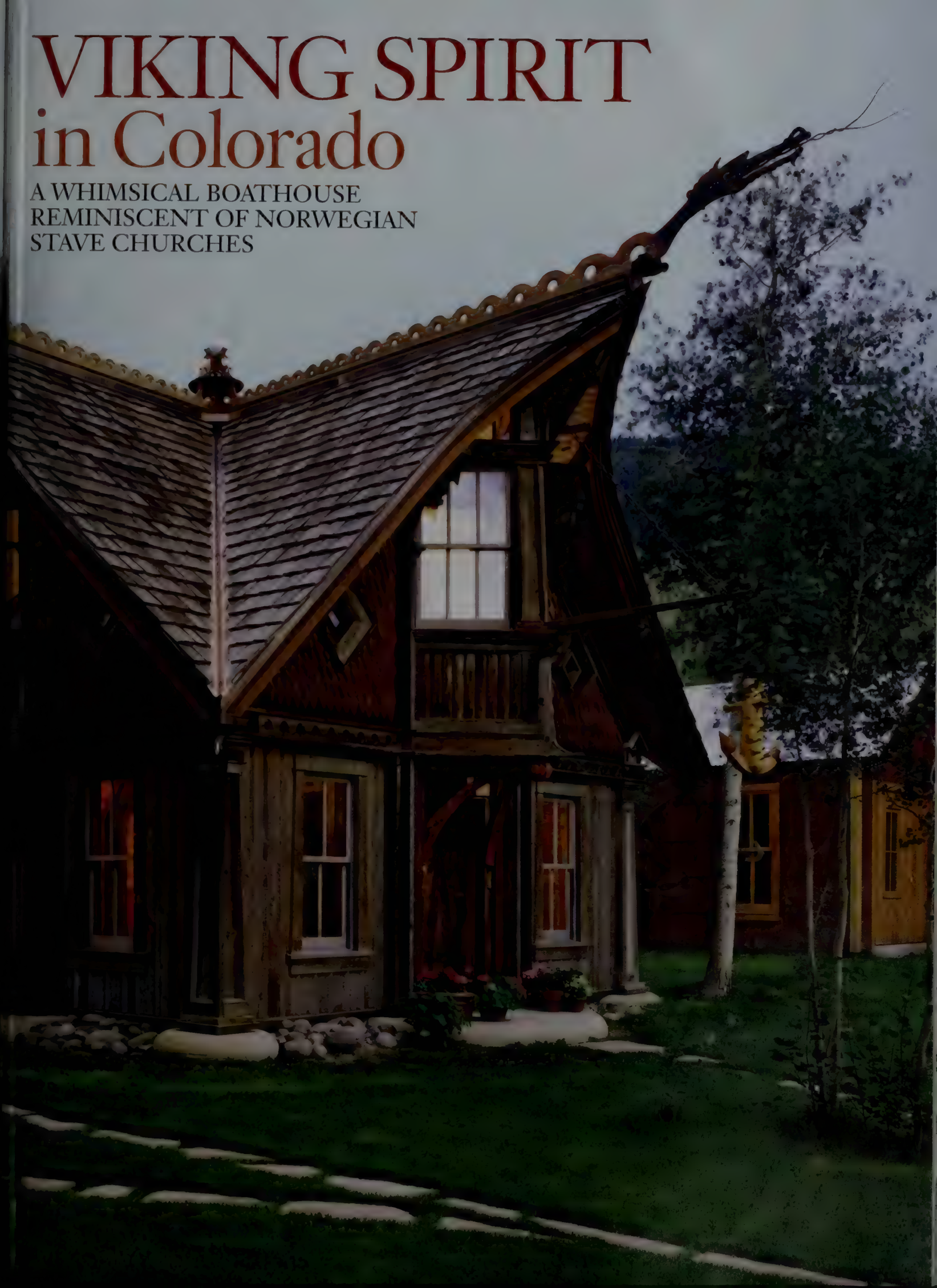
Creede, in its long and storied history, has experienced no dearth of colorful residents. The last and most enduring of Colorado's silver-mining camps had been populated with ranchers and homesteaders (and originally known as Jimtown, before Jimtown, in true Old West fashion, simply appropriated a neighboring settlement's name), when a high-grade silver vein was discovered in Willow Creek Canyon in 1890. Seemingly overnight, slab cities and tent villages were erected, the Holy Moses mine was up and running, and Creede's freewheeling, improvisational style, as well as its appeal to those on the more vivid end of the personality spectrum, was established.

While recent transplant Bryan Anderson may have little in common with Bat Masterson, Soapy Smith or any of the other characters who called the Rocky Mountain boomtown home, his business card describes him as "amateur architect, apprentice carpenter, journeyman designer, master of nonlinear thought." Another local, the building inspector in charge of approving the con-

ABOVE LEFT: "Bryan got the lamp from a monastery years ago—she's my guiding light," says Augur, who waited until the building was complete to purchase the other furnishings. The 1940s oil is by Will Rapp. LEFT: A stair with a railing carved to look like rope leads to the bedroom.

VIKING SPIRIT in Colorado

A WHIMSICAL BOATHOUSE REMINISCENT OF NORWEGIAN STAVE CHURCHES




His selection of a folk religious
design seems apt, in that he now
proposes Augur for sainthood
"for having such faith in me."

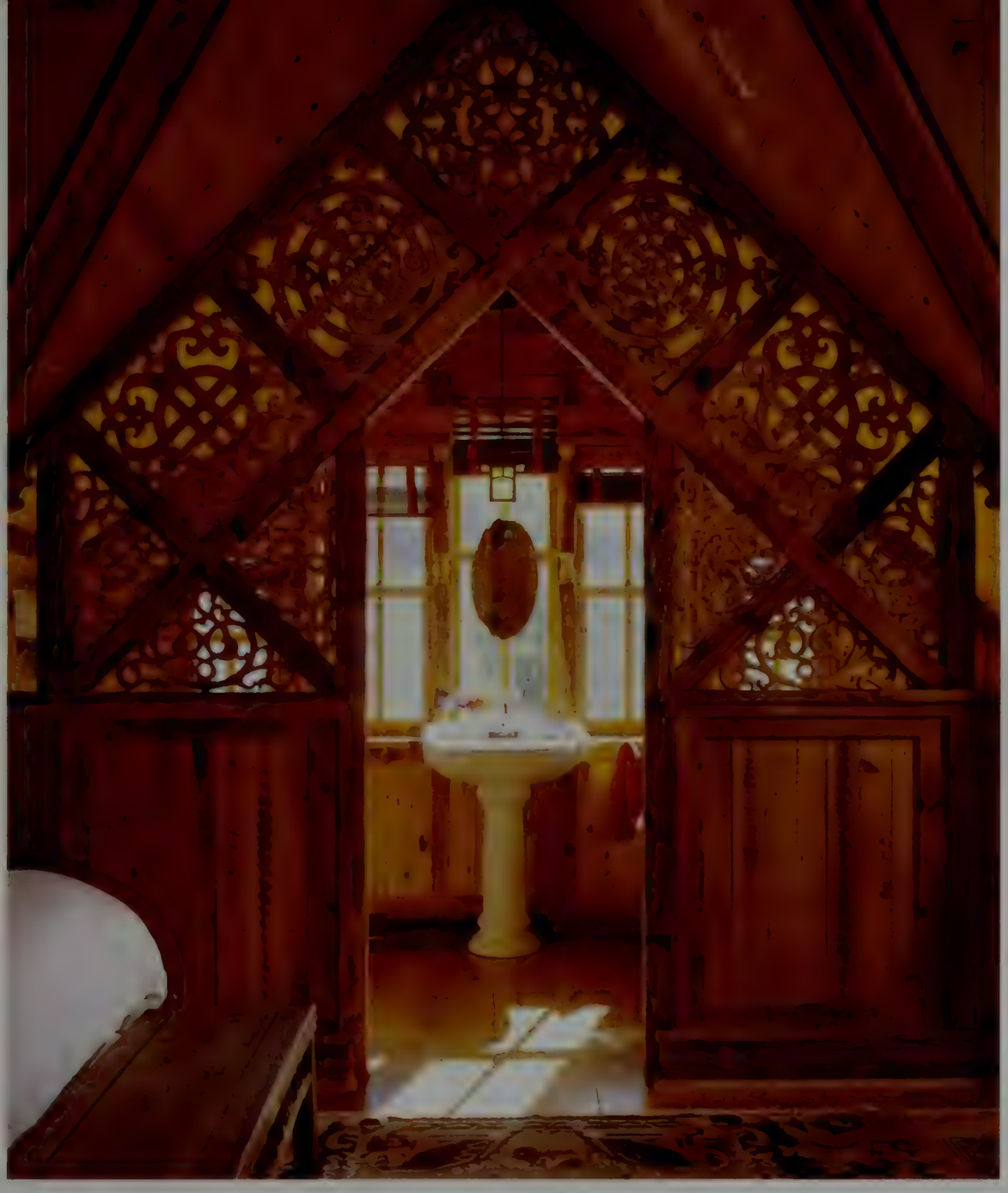
Upstairs, a "choir screen" separates the bedroom and a sitting area (opposite) from a bath (right). "It's not an homage to some artist but statements about influences on me," Anderson says of the screen, which references Victorian, Art Nouveau, Celtic, Viking and Maori design.

crete footings on what would become Anderson's singular contribution to the regional architecture, had to go defend his world-champion title in tomahawk throwing just at the time the pour was scheduled. "I know your work, I'll vouch for you," he told Anderson as he dashed out of town. The Creede spirit, it would appear, is alive and well.

Anderson was commissioned by Julie Augur to rebuild a small barn, essentially a dilapidated garage, which was part of a compound of seven structures, including an old miner's cabin, she acquired in the heart of Creede. Augur, who lives in Aspen, had spent childhood summers fly-fishing with her father on the Rio Grande—Creede sits at its headwaters—and wanted to create a retreat for her family. The only programmatic requirement she had for the replacement building was that it provide storage for a 16-foot mahogany drift boat handcrafted by her son—and ("Oh, little did I realize," she says, laughing) that it be interesting.

Augur knew that Anderson had never designed or built a full-fledged house. He had worked in Kansas for decades in different areas of construction, mostly historic preservation of Victorians, and had a side business building detailed 1:12-scale miniatures from historical blueprints. What she could not have known is that her new boathouse-cum-guesthouse—all 800 square feet of it—would take six years to complete ("Bryan," she says dryly, "has a different sense of time from the rest of us"), and, though the process always

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Anderson and "accomplice and fellow perfectionist" artist and carpenter John Holmes used reclaimed lumber—including boards from the site's original garage—for the structure. "The fact that the wood is mostly salvage is true to stave architecture," Anderson notes. LEFT: A hinged wall on the front façade opens to reveal a mahogany drift boat.

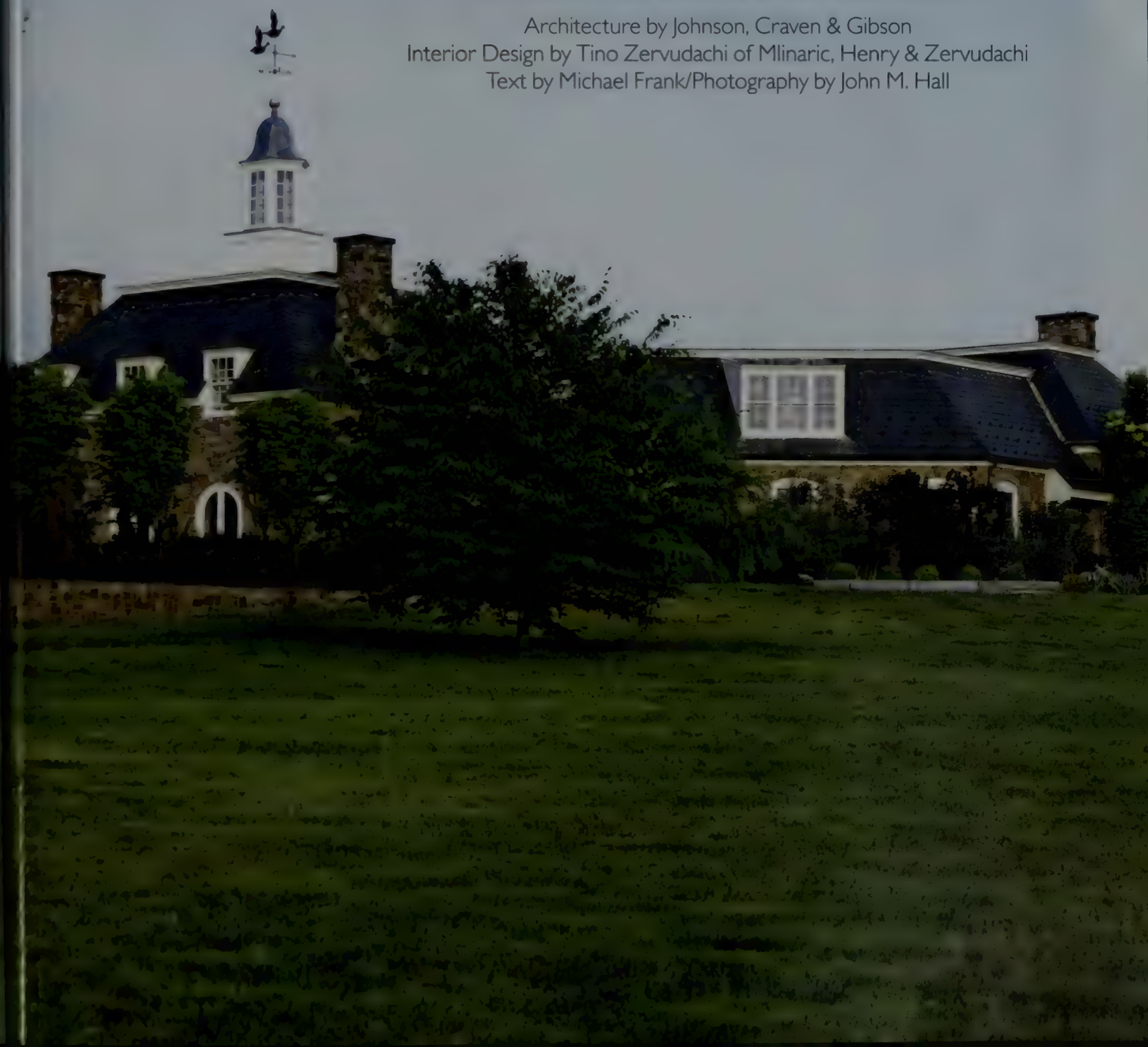
"This is a country house actively used for country pursuits," Tino Zervudachi says of Summer Duck Wood, an estate in Rapidan, Virginia, whose interiors he designed for James H. T. and Mary McConnell. The late architects Thomas W. S. Craven and Floyd E. Johnson created the structure.



Southern Comforts

AN ELEGANT DESIGN IS GROUNDED BY INFORMAL TOUCHES AT A COUNTRY ESTATE IN VIRGINIA

Architecture by Johnson, Craven & Gibson
Interior Design by Tino Zervudachi of Mlinaric, Henry & Zervudachi
Text by Michael Frank/Photography by John M. Hall





The fieldstone house's form, a half octagon, reflects Virginia's Neoclassical architectural tradition. ABOVE: A fragrant mix of herbs, boxwood, roses and perennials lines the bluestone path to the front entrance. OPPOSITE ABOVE: The east pavilion's family room. "When I first saw it, it was a plain white room. I took inspiration from the furniture and made it cabinlike."

Birds decorate the faux oeils-de-boeuf on the tray ceiling. A painting of on of the couple's dogs, Mister Buffett, is displayed above the mantel. OPPOSITE: The octagonal dining room. A George III giltwood mirror is above th bowfront chest of drawers. The maple table is Zervudachi's design. Over i hangs a 19th-century French chandelier that is not electrified.

New houses generally come about in two different ways. Some are conceived down to the last throw pillow before a single shovelful of earth is even disturbed; others change over time and with much conversation, evolving—you might say maturing—along with their owners.

The elegant stone house that James H. T. and Mary McConnell commissioned for themselves in rural Virginia falls into the second category. When the McConnells first began thinking about the 1,500-acre estate they bought back in 1988, they knew how they wanted to live on their land.

Jamie McConnell, an investor, and Mary McConnell, a cultural anthropologist with a special interest in the creation of meaning in houses and gardens, have deep roots in Virginia. His family had a land grant from the crown; she attended the University of Virginia. Together they had thought a good deal about what kind of buildings were appropriate to the Virginian spirit.

What is the Virginian spirit, exactly? "It's rustic," says Mary McConnell. "It's gentle. It means living in close rapport with nature. In Virginia you can kneel down in the woods and see an orchid two inches tall. You can also ride, breed horses and dogs, organize fishing parties."

There is also a distinct Virginian spirit in architecture, of course, as she was well aware. "While acknowledging the local classical vocabulary that goes back to Jefferson, we wanted to make a house that was of this place, this time," she explains. "We didn't want to duplicate an 18th-century house. We are modern people, informal people who nevertheless respect traditional architecture."

When the McConnells first met with architect Thomas W. S. Craven, a family friend of Jamie McConnell's, he asked them to bring in images of places they liked. At the top of the stack was Nancy Lancaster's library at Little Haseley. "Tommy looked at it with a smile," Mary McConnell recalls, "and he said, 'I haven't been there since last year.'" The next thing the McConnells knew, they were flying to England to visit, and take measurements of, the much-admired library that belonged to Lancaster, a fellow Virginian. The house took off from there.

Craven proposed half an octagon, the octagon being a longtime favorite form in Virginia. He situated the entrance hall and the library at the center of the building,









The house was inspired by Nancy Lancaster's Little Haseley in England. THESE PAGES: The maple-paneled library "looks like a warm wood box," Zervudachi says. "We painted faux paneling on the ceiling to help give the space proportion." The light fixture and low table, by Philippé Anthonioz, "introduce a contemporary note." Club chair stripe, Lelièvre.



ABOVE: "It has an entirely different atmosphere," the designer says of the master bedroom in the west pavilion. "I gave it a botanical theme for an avid gardener." The floral motif on the ceiling was inspired by a Mughal painting. Above the fireplace is a Howard Smith painting of a young Jamie McConnell and his brother on horseback. The Persian carpet is antique.

OPPOSITE ABOVE: The water court at the rear of the house is bordered by "recycled granite blocks from the streets of Richmond," Mary McConnell notes. OPPOSITE: Poppies, irises and buddleia add color to the kitchen garden, which Mary McConnell planted. "You can make any piece of ground look good if you put in too many plants," she says.

located the master bedroom and family room in the end pavilions and dedicated the interstitial spaces to the kitchen, dining room and guest room. The plan, which maintained a close relationship to the grounds, was a graceful reflection of the McConnells' interest in reading, gardening and animals.

Sadly, Craven died before the house was completed. His partner Floyd E. Johnson then oversaw the project. The couple moved in with a collection of inherited furniture, rugs and paintings. They loved their house, but they felt that it was unfinished.

Visiting a friend one day, they were struck by the relaxed elegance of his home's interiors. "How on earth did you make all this work so beautifully?" Mary McConnell asked. "By engaging Tino Zervudachi!" replied their friend. And thus began the next phase—actually, the next two phases—of the house's evolution.

When Zervudachi first came to Virginia, he spent some time with the couple so that he could get to know them. "These were like mini-vacations for me," says the Paris- and London-based interior designer. "I would spend the days walking through the house and the grounds, making ideas and sketches, and then we would gather in the evening to talk. I actually think it's a good idea for some clients to move into a house before they decorate it fully. A house grows on you. It can be best to move in, let things happen. Accidents happen too."

Once Zervudachi had mulled over the house and the garden, he took an inventory of the furniture, which had not been arranged according to what he calls "the optimal plan." There were good things and less good things; there were overflows, and there were gaps. "This began as an editorial project that expanded into interior design."

He worked on the house in two phases. In the first, the designer introduced a vivid orange-striped wallcovering in the entrance hall, in order to give the room some extra verticality and élan. Then, in the library, he arranged and rearranged the furniture, created upholstered pieces in the right proportions and painted the ceiling with faux paneling; suddenly the already handsome room seemed to grow handsomer still.

In the dining room, by contrast, he edited out a row of moldings and extended the warm wall color up to the top

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Cart Blanche

At Marshall Lee's Marsh Garden Décor (504-891-1000; www.marshgardendecor.com), a circa 1840 English wood grocery cart with "Claridge Family Grocer" painted on each side, $3,500, is among the unique pieces for the garden.



New Orleans



Genovese in the Big Easy

For eight years Kevin Stone and Mark Diamond have been educating clients and filling their New Orleans shop, **Kevin Stone Antiques**, with furniture and accessories from all over the world. Among the superb selection of items in the shop is a set of 10 late-17th- or early-18th-century Genovese dining chairs (left), $45,000. The red paint and gilding are original, as are the woven-cane seats.

Kevin Stone Antiques, Inc.
3420 Magazine St.
New Orleans, LA 70115; 504-891-8282
www.kevinstoneantiques.com



A French country marquetry commode, right, has a chevron pattern, $7,800.



A Spirited Box

Uptowner Antiques (504-891-7700; www.uptownerantiques.com) carries 18th- and 19th-century French and Italian furniture and decorative objects. A 19th-century leather faux-book liquor box, $1,400, is one of several at the Magazine Street shop.





Paint & Patina

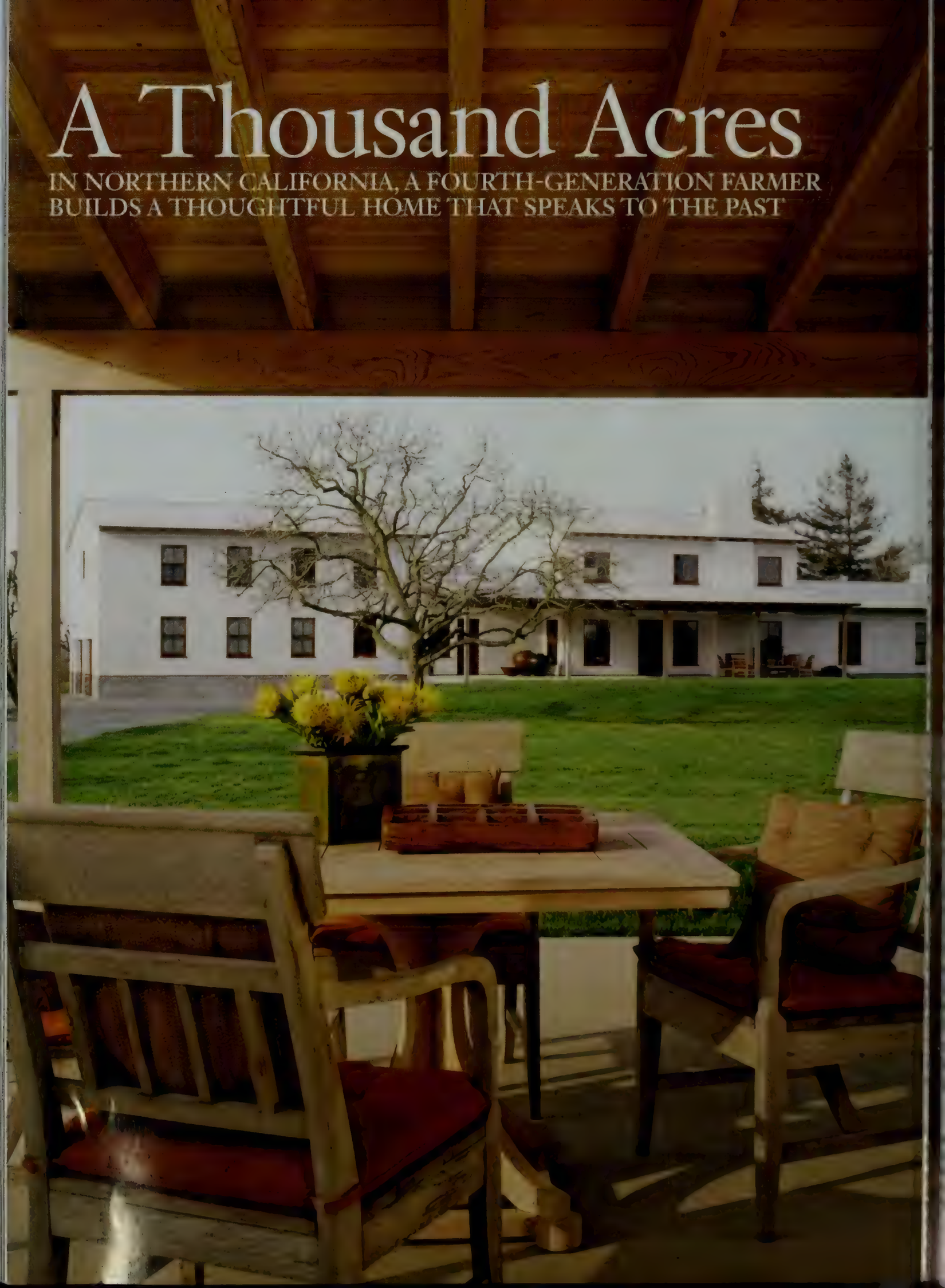
A pair of beautifully painted 1850s Italian commodes, $32,000, feature classical figures, garlands and ribbons. Jon Vaccari Design (504-899-7632; www.jonvaccaridesign.com) showcases an elegant mix of periods and styles.

John Rosselli

SeaCloth, at John Rosselli (212-593-2060), created *Dancing Leaf*, a cotton-and-linen blend, for its Harvest Hue collection. It comes in china blue (shown), mushroom, charcoal and forest. □

A Thousand Acres

IN NORTHERN CALIFORNIA, A FOURTH-GENERATION FARMER BUILDS A THOUGHTFUL HOME THAT SPEAKS TO THE PAST



Architecture by David Morton and Kurt Melander, AIA/Interior Design by The Wiseman Group
Text by Patricia Leigh Brown/Photography by Matthew Millman

The Sacramento Delta is a world within the world of California, a place where land and water do an intricate dance. An inland sea engineered into an agricultural Eden by human toil, it remains a workingman's landscape, a backwater of Netherlands-like flatness crisscrossed by channels, drawbridges and levee roads. In the delta, scruffy bait-and-tackle shops and outboard-motor joints supplant Bay Area day spas, and time tends to feel like an eddy in the river.

A mutual attachment to their unsung native ground was the launching point for two unlikely childhood friends—Chiles Wilson, a fourth-generation delta pear farmer, and interior designer Paul Vincent Wiseman, of The Wiseman Group, doubtless the only member of the AD 100 to grow up on a pear farm driving a tractor. Over the years, the two ran for high school class offices together, hitchhiked across Asia together, shared a decorated-to-the-hilt college dorm room. But their most profound collaboration has been the vernacular farm complex that Wiseman, along with conceptual architect David Morton and principal architect Kurt Melander, designed for his beloved friend and his wife, Leslie, amid 100 acres of Bartletts and Boscs, some 120 years old. "Paul always said he wanted to build a house for me," says the farmer. "I was nervous, because I wanted to get it right. I wanted to come up with a house worthy of his talents and this site."

The pear, its blizzard of white blossoms a hallmark of spring, is the comely queen of the region's prodigious agricultural bounty. It is queen both figuratively and literally, with a Pear Fair Queen crowned in Courtland, Wiseman's hometown, at the Pear Fair each July. The pear orchards rise on alluvial soil fanning out from the river. But Wilson's reach extends far beyond the riverscape immortalized by the artist Wayne Thiebaud: His pears are shipped nationwide, as well as to Canada and Mexico.



A 1930s California agricultural labor camp inspired three simple white farm dwellings on Chiles and Leslie Wilson's pear orchard near Sacramento. OPPOSITE: The porch of the guest cottage has views of the main house. ABOVE: Chiles Wilson's childhood friend San Francisco–based Paul Vincent Wiseman decorated the interiors, choosing, for the living area, an ancient Chinese carved horse for the niche in the fire surround. An antique Indonesian barn door serves as a low table.

The site was chosen with the guidance of Morton, who was handpicked by Wiseman for his sensitivity to landscape. The architect divined the perfect spot, situated beside those sentinels of California rural civilization—a stately row of palms. On a clear day, the Sierra Nevada hovers in the distance. The back porch faces Mount Diablo, the topographic landmark upon which legions of skippers lost in a maze of levees depend. The mountain "looms over the Delta like Mt. Fuji in a Japanese painting," writes Jane Wolff in her book, *Delta Primer*.

On the property were three red buildings from a 1930s camp for Chinese laborers, then the backbone of the delta workforce. Morton had in mind a contemporary version of that vernacular, constructed of corrugated steel, plaster and other humble materials. Four months into the design, however, the architect was diagnosed with a terminal illness. As his health failed, he continued to work on the project. In his final hours, Morton sketched the residence's extraordinary ceiling on tracing paper—an origami-like sequence of folded planes designed to capture indirect light. The Wilsons have framed that fragile yellow piece of paper. "It was extremely emotional," Wilson says. "Paul, David and Kurt had put so much energy into the project."

Melander, the young architect Morton brought into the project, took over, bearing in mind his mentor's words. "He said, 'Kurt, don't make this an homage to me,'" Melander remembers. "'If the residence is going to be alive, you have to bring your ideas into it and let the house grow organically.'"

And that is exactly what Melander did. Consisting of a main house, a guesthouse and a chic live-in barn for the eldest of Wilson's four children, the residence is notable for its restraint, befitting a landscape where a sense of style and muddy boots must coexist. Plaster walls are cool and practical, the radiant-heated concrete floors allowed to develop natural cracks. The open redwood kitchen aligns with the angled ceiling. "Leslie, an accountant, was concerned about making the house work for four kids and the farm. Chiles was more conceptual, asking, 'Where will the breeze come from?'" Meander recalls. "Both contributions were incredibly important."

Wiseman was after simplicity, designing a teak table for the dining area and adorning it with church candelabra he admired for their "clean lines, drama and rusticity." The furniture is mostly linen, a nod to life in the floodplain ("The levees do break, so you never know," he says).



"The design is all about practicality—linen fabrics, concrete floors, teak furniture that can take anything," Wiseman says. ABOVE: The late architect David Morton, who conceived the house, designed the living area's dynamic, geometric ceiling to accentuate natural light; Kurt Melander completed the project. Rog & Goffigon fabric on chairs, sofa and kidney pillows. Stark rug. OPPOSITE: A pair of 1950s church candelabra on the dining table "are the key to the whole aesthetic of the house," says Wiseman, who found them long before the residence was built. "They have a strong angularity, and for me, that's what the house is all about." The painting of the orchard is by Ning Hou. Janus et Cie dining chairs, with Glant cushion fabric.



The delta, Wiseman notes, is full of "sophisticated farmers like Chiles who went to Stanford and Berkeley." He calls the desired look, only half in jest, "the Labor-Camp Aesthetic." "The residence is not trying to pretend it's the English or Italian countryside," he said. "We grew up with buildings with tin roofs and verandas. This house is the essence of simplicity, with great sophistication."

At dawn, Chiles Wilson plans his day from his bath, observing the nuances of fruit growth and weather from the window. Like the landscape, life's rhythms are rich and unassuming—long walks in the orchard, picking pears in the summertime, warming up beside an outdoor fireplace on winter nights thick with fog. The rear porch looks out on the pointillist geometries of the fields—captured in paintings by local artists Marty Stanley and Ning Hou that hang on the house's walls.

The couple entertain frequently; houseguests pad around in robes monogrammed "FLD" (Farm Labor Dwelling). Their old friend Paul—after whom Wilson's eldest son is named—is honorary family. "It's one of my favorite projects because it comes from my roots," Wiseman says. "It doesn't get much better for a decorator." □





ABOVE: In the master bedroom, a collection of glass pears sits on a desk with a "driftwoodlike finish," from Therien. RIGHT: A window offers a cropped view of the orchards. Over the bed is an 18th-century Provençal screen. Han Dynasty vases, wired as lamps, from Therien. Bed fabrics from Rogers & Goffigon.

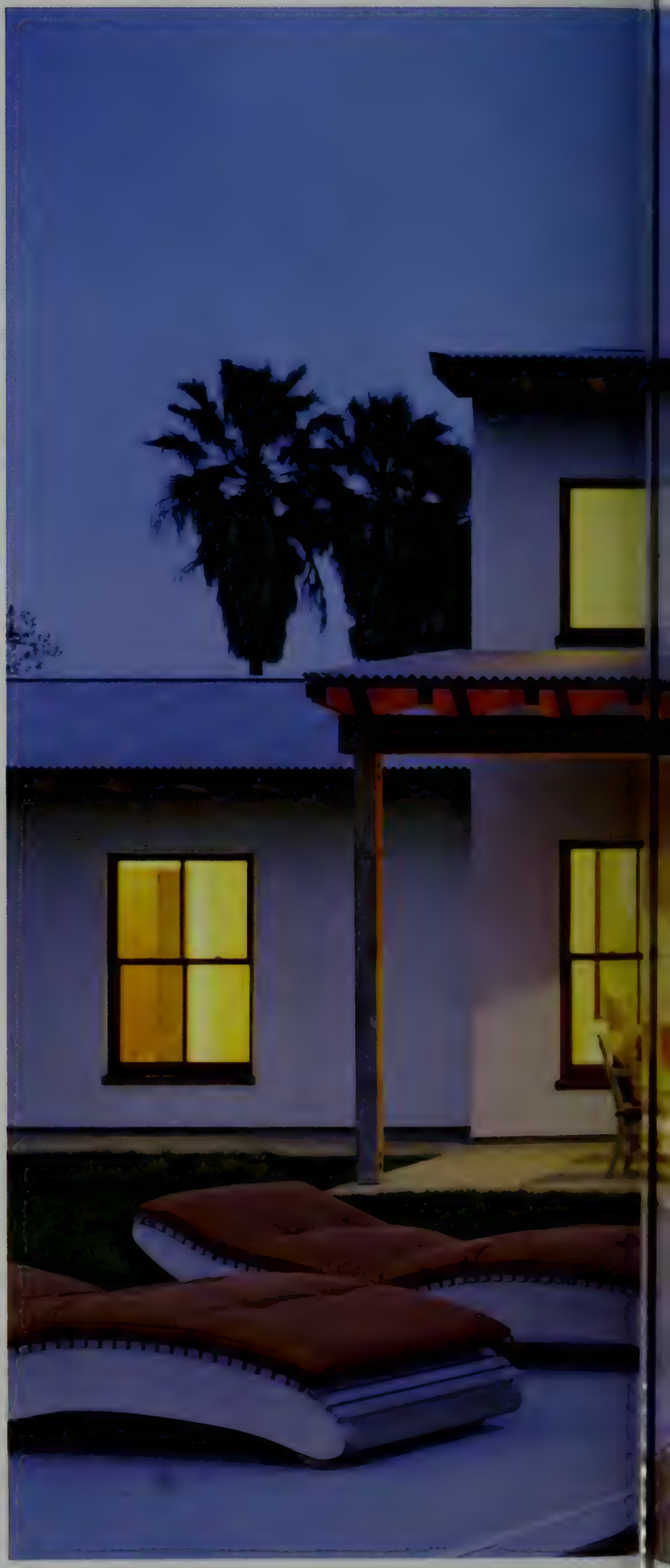
The residence is notable for its restraint, befitting a landscape where a sense of style and muddy boots must coexist.





"We grew up with buildings with tin roofs and verandas. This house is the essence of simplicity."







"The house will age very well," says Wiseman. "The concrete floors were designed without expansion joints to encourage random cracking for texture." Opposite Above: "In the cool winter days and summer nights one can warm oneself by the exterior fireplace of the guesthouse," Wiseman says. Opposite Below and This Image: The rear porch of the main house is used as an outdoor dining area. Perennials cushion fabrics.

Glittering Gardens

THE BOUNTY OF NATURE SERVES AS AN EXQUISITE MUSE FOR SIX JEWELRY MAKERS

Photography by Billy Cunningham



Nicholas Varney

In his design for an onion bulb brooch ($240,000), as with all of his jeweled explorations of nature, Nicholas Varney (212-223-1043) chose "materials that seem juxtaposed—the organic shape of the pearls set against the sharp forms of the platinum-and-diamond-covered leaves," he explains. Jim Thompson fabric.



A La Vieille Russie

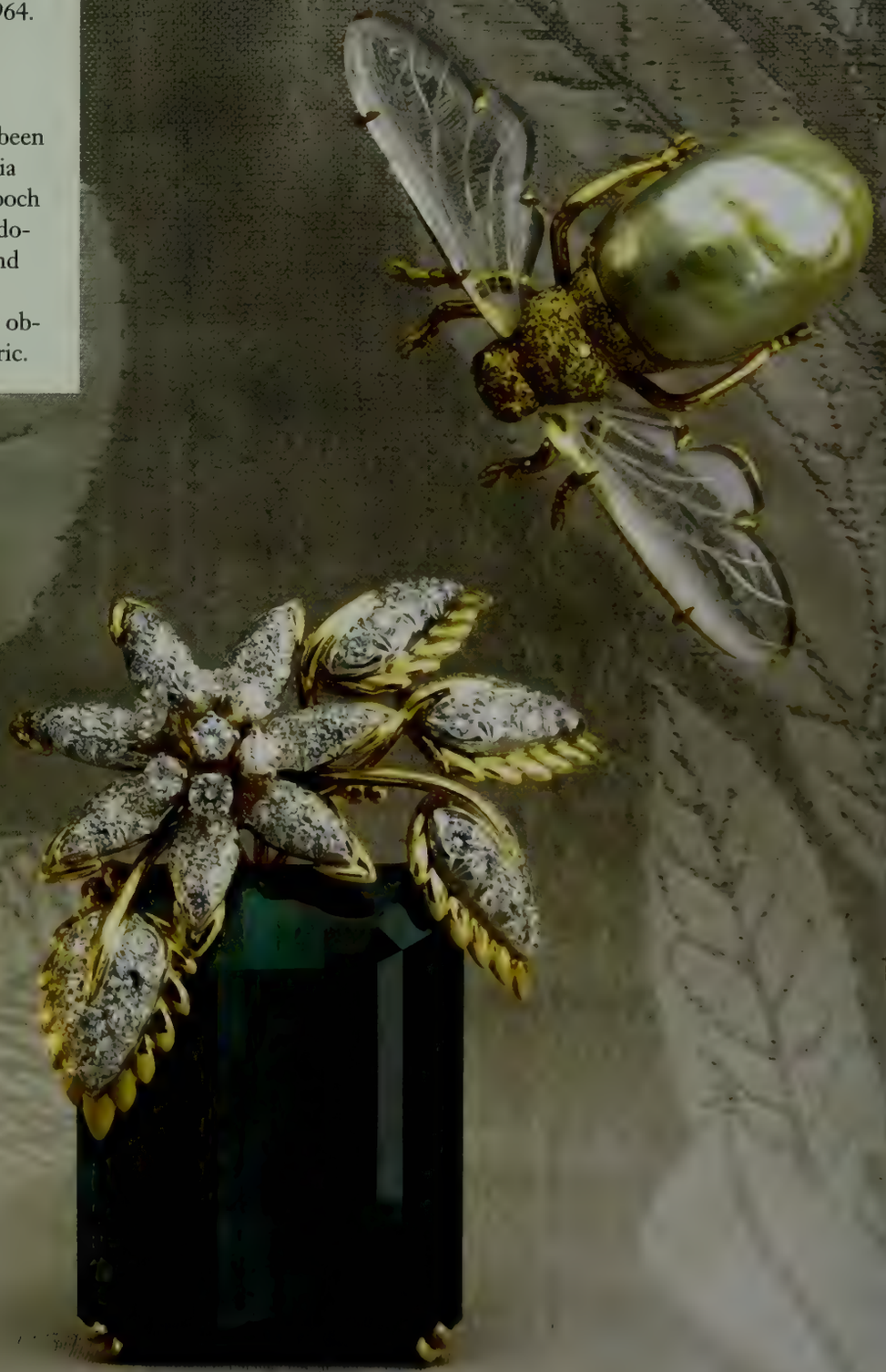
Mounted in gold and platinum and featuring colored freshwater pearls and cascading demantoid-garnet and diamond leaves, a circa 1900 necklace ($325,000) is from A La Vieille Russie (212-752-1727). Believed to be by an American firm, the piece feels almost contemporary in its abstraction. Stroheim & Romann fabric.

Tiffany & Co.

Jean Schlumberger often preferred to work with small stones. When a large one came along, however, he would add "just enough design, in this case floral, without detracting from the stone's beauty," John Loring, design director of Tiffany's (800-526-0649), says of a tourmaline clip ($97,000), bottom, first created in 1964.

Adria de Haume

"I have an affinity for bees and have been sketching them for years," notes Adria de Haume (203-618-9000). A bee brooch ($18,000), right, featuring a pearl abdomen, a pavé canary-diamond head and thorax, blue-sapphire eyes and rock-crystal wings shows the depth of her observations. Stroheim & Romann fabric.



Van Cleef & Arpels

Nearly 800 yellow and white diamonds, almost 300 emeralds and approximately 1,500 hours of labor were needed to craft the Lotus watch ($1.285 million), bottom, from Van Cleef & Arpels (800-822-5797). The Marguerite watch ($106,200), below, required 175 pink sapphires and more than 50 diamonds and 160 hours of labor. Jim Thompson fabric.

Bulgari

Composed of petals of pear-cut rubies, totaling 10.09 carats, and pear-cut diamonds, a pair of Bulgari (800-285-4274) earrings ($228,800), right, from the firm's High Jewelry Collection are mounted in 18-karat white gold. Hanging from the flowers are rows of pavé diamonds, which end in two more pear-cut diamonds. Stroheim & Romann fabric. □





ARCHITECTURAL DIGEST VISITS

Angela Lansbury

FOR HER TRADITIONAL FARMHOUSE ON THE COAST OF IRELAND, SIMPLICITY IS THE KEY

Text by Joseph Giovannini/Photography by Derry Moore





ABOVE: On the southeast coast in County Cork, Ireland, is the farmhouse-style retreat of London-born Angela Lansbury and her family. The house was designed with the help of Stephen Pearce, a close friend of the actress's, whose home nearby provided the inspiration for hers. RIGHT: The entrance hall.



Her mother wa
born there. He
husband, Peter
and she raise
their children there. But liv
ing and working in America
while filming *Murder, Sh
Wrote*, Angela Lansbury ha
a longing for the quieter, gen
tler countryside she fondly
remembered: "I decided t
have a piece of Ireland again
I missed it terribly, and Pete
went along with it."



Every summer for five years, he and her husband took a room in a hotel in Cork, on the southeast coast, and searched for a modest retreat where their family and friends could convene around the dinner table that she loves to set with generously simple meals. "I am a good plain cook, an enthusiastic cook," she says. " I enjoy food tremendously. It's comforting and a wonderful way to bring people together."

But nothing quite suited them. One day, while they were staying with friends in their country house, she took a long walk that led to a field of wildflowers and grass, and a meadow beyond, on a cliff overlooking the sea. The ocean, the meadow and the windy quietude all enchanted her. "What a lovely place to build our house, I thought. There something wonderful about looking out at sea and the nothingness. It was tranquil and calming," she says.

It became a house that friendship built. Stephen Pearce, the son of an old and dear friend, lived 15 minutes away in a house he had constructed. A potter, he understood what Lansbury was looking for because he had created a version of the vision himself, a house inspired by the traditional masonry farmhouses with slate roofs.

His godfather, an architect,

"The question that always came up was, how can something be done more simply or in a way that's more economic? Building something simple takes work—more than something complicated," says Pearce. ABOVE: Lansbury in the entrance, which exudes warmth and charm.





"The weather changes the light so dramatically on the walls, you feel you're on a set."

had taught him about the proportions of indigenous houses, the relationship of a window to a wall and how to permit a maximum amount of light without introducing too much glass. "It was Stephen's own house that inspired me," she recalls. "He made it himself, by hand. What he achieved with available materials, and just simple, good spaces, impressed me."

It is said that Ireland has produced more than its fair share of poets and writers because its poverty left the Irish a single luxury, the spoken word. It is an oral culture formed in what the Irish call *craic*—the banter at the dinner table, at the pub, on walks. The design of the house also took shape by *craic*. "There was a huge amount of work, a lot of talking and drawing," says Pearce.

The close friends reached agreement about the design over a period of time, looking at things together, reversing decisions with a phone call and walking the land to hear what the views, the winds and the exposures said. "Each window was a decision that meant framing a different view and a different picture to be seen

"My entire inspiration came from farm cottages—every detail and proportion. Every room is traditionally Irish, except for the size of the main room," says Pearce. OPPOSITE AND LEFT: The main room was designed to offer varied spaces—a fireside reading area and a bright breakfast nook—for relaxing.

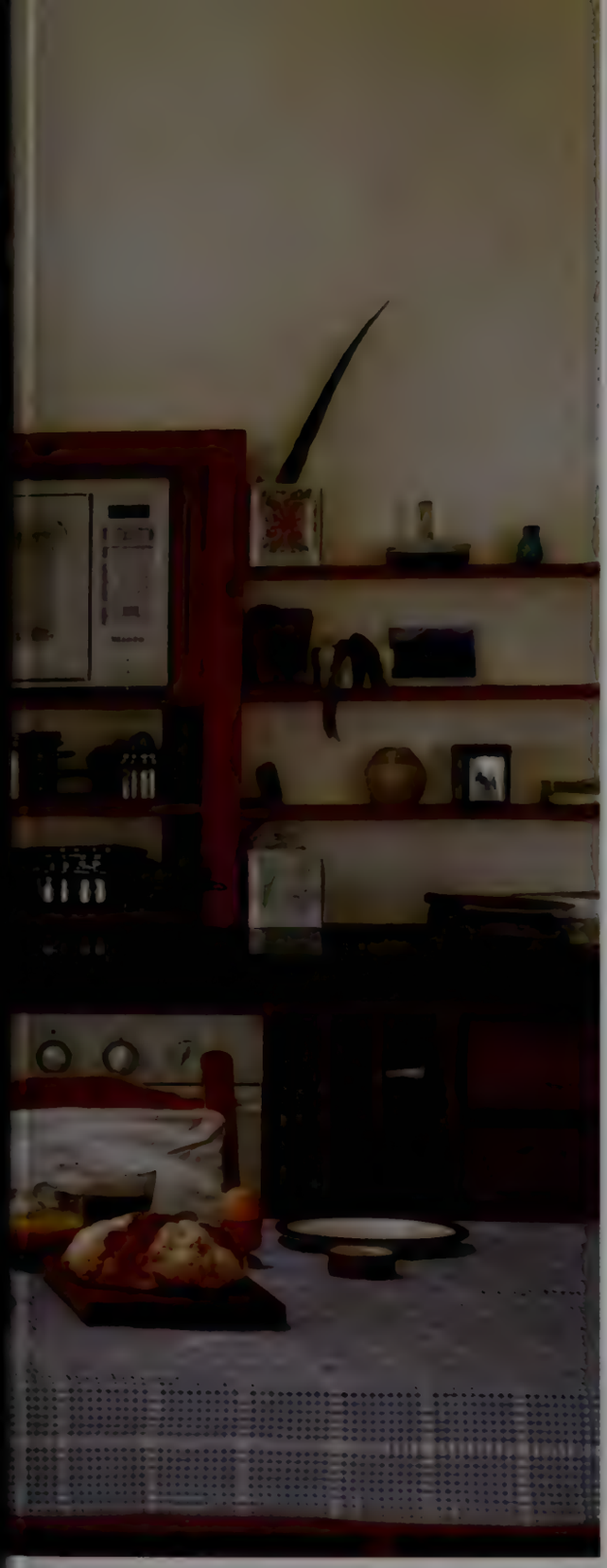


Lansbury is often joined by family and wanted "something that would feel intimate but could be expanded to accommodate everybody," notes Pearce. ABOVE: In the kitchen, a long dining table takes the spotlight, allowing meals to be made and enjoyed in the same space.

outside," he remembers. "We were days with pegs. Most people would have said south, but if it was a little east, you'd pick up early-morning rays that would reach across to the dining room table. In the evening, if you placed it right, another window would let light shoot across the floor to the fireplace."

Design continued when Lansbury and her husband, who has since died, were in New York. "The fax machine would start cranking the minute something started not going right," says Pearce. "It was really a house built by fax."

As with his own house, the design that gradually came together was greatly influenced by the long tradition of local farmhouses. Local authorities, protective about the 17 acres of pure Irish lushness, feared a bungalow-style house with a low-pitched roof and a glassy coldness that would chill the landscape. Pearce allayed suspicions by inviting the inspector on walks to point out the long-established building type from which he was drawing inspiration. "I just kept talking, and they realized it would look like a group of farm buildings that could have been there for a hundred years," he says.





"I enjoy food tremendously. It's comforting and a wonderful way to bring people together."



Permission secured, Pearce worked with the craftsmen whom he had hired on his own house, "the men I'd worked with my entire life." He sought a few good materials: "He went through tremendous trouble to pick out the right floor tiles and slate and limestone," notes the actress.

Viewed from the grass field to the sea beyond, the house now rises from the meadow with calm and poise. The white, one-story structure with the slate roof is timeless in its rudimentary simplicity yet almost modern in its abstraction. Walls bow slightly, as though they had settled over time. "It sits there like a loaf of bread," says Lansbury.

The simplicity is deceptive. The roof actually masks a pair of two-story wings on the far side, which embrace a small court paved in slate. The couple wanted the house to accommodate friends and family, and each wing houses second-floor guest rooms. The protected courtyard shelters pots of herbs Lansbury plants for cooking.

By a sleight of hand, the house that seems so small and intimate outside expands inside. "We never intended it to

continued on page 219

TOP: The kitchen is an inviting space where others can keep the actress, who loves to cook, company while she whips up a modest feast of vegetables from her garden or a freshly caught fish. ABOVE: A serene master bedroom is tucked at the end of the first-floor hall.

Lansbury tends to the gardens. BELOW: The courtyard is protected from heavy winds. "I thought the roof would go in the first gale, so I strapped it down with steel. We've had 120-mile-an-hour winds, and the roof is still on," says Pearce.





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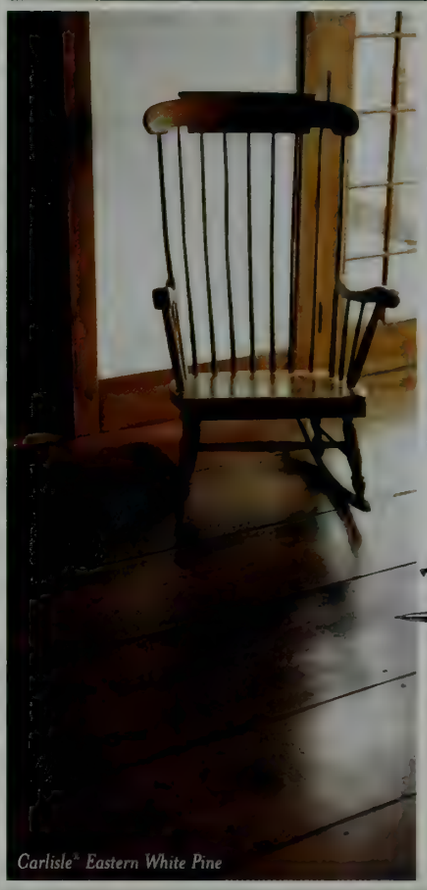


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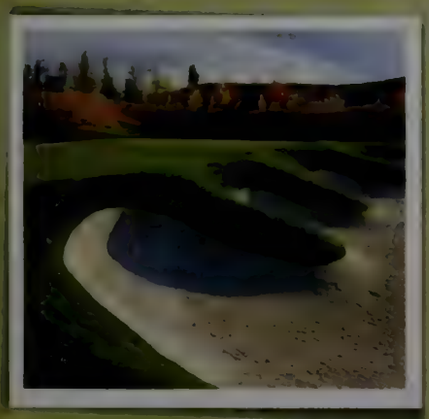
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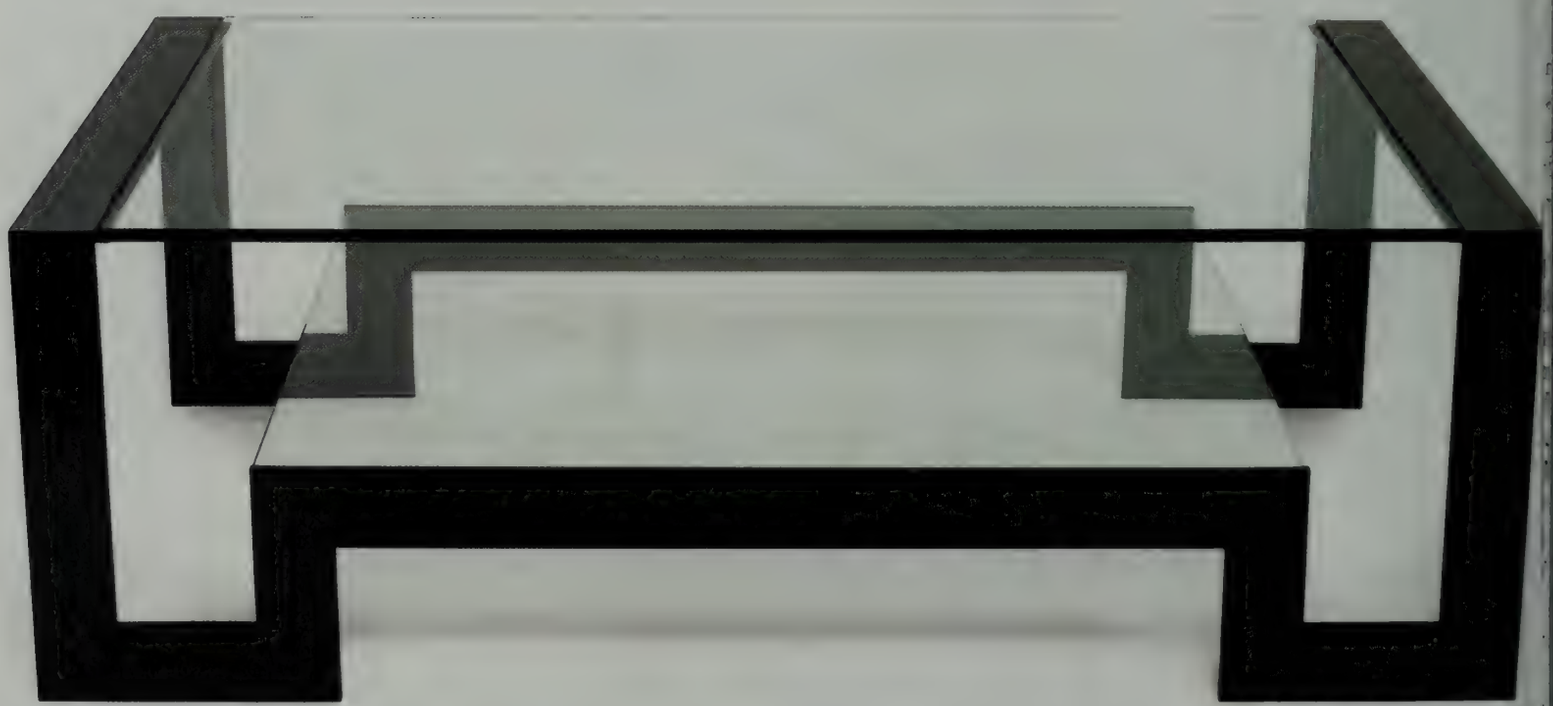
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HOME ON THE RANCH

continued from page 132

four adored canines, all of them rescues, are made free of a vintage cowboy-boot chair in her two-story living room, which they routinely jump up on to look out the window at deer—"It's completely clawed, drooled on, and I don't want to say what else might be on there, and I love it!" To Rappaport's mind, if somebody scratches a wall or spills something on the floor, it only makes it better. When the three mammoth logs that some carpenter had spent two full days cutting for a ceiling were put in place and failed to fit, leaving a gaping hole in the middle, "I just stuck some hay in there, and a beautiful hand-carved bird that I had, so it would look like a little nest—I made that carpenter's mistake into *art*."

> The first festivity was for Rappaport's friend and colleague Katie Couric.

Enraptured since childhood by Old Tucson (the western-town movie set that bills itself as "Hollywood in the Desert since 1939!"), Rappaport was inspired to re-create the re-creation within her own house. Call it the West condensed—there's a trading post, a blacksmith shop, a hotel bedroom, and a saloon (named Swifty's in a nod to her fiancé, investment banker Richard Swift, with whom she shares the house). She peopled her little village with mannequins acquired on eBay, dubbing them Randy the Roper, Sheriff Coffee, Bad Bart, and Chief White Horse. A further purchase, a pirate, she reckoned belonged in her 14-seat lower-level movie theater ("Pirated movies—get it? Ha ha").

The first festivity held at "The Last Buck Ranch" was a going-away party for Rappaport's close friend and former colleague Katie Couric, who had famously just left the *Today* show for the *CBS Evening News*. On that effulgent afternoon last June, Christie Brinkley nicely summed up the premises—as well as the repast, catered as it was by Smokin' Joe's True-Blue Texas Barbecue—as a "one-of-a-kind western spread." But let's leave the lauding last word to another guest, and another inveterate Hamptons resident, Kelsey Grammer: "Only Jill could have pulled off tall timber at sea level." □

A BEND IN THE RIVER

continued from page 141

their early romance with the sycamore, Reed sent Hayes photographs of its bark. "Look at the bark," he said. "Just look at it." Hayes did look, and he saw what Reed had hoped he would see—colors that ranged from creamy white to mossy green to beige and gray brown. "It's a natural palette," says Hayes, "quiet and monochromatic. They're colors that fit into the landscape."

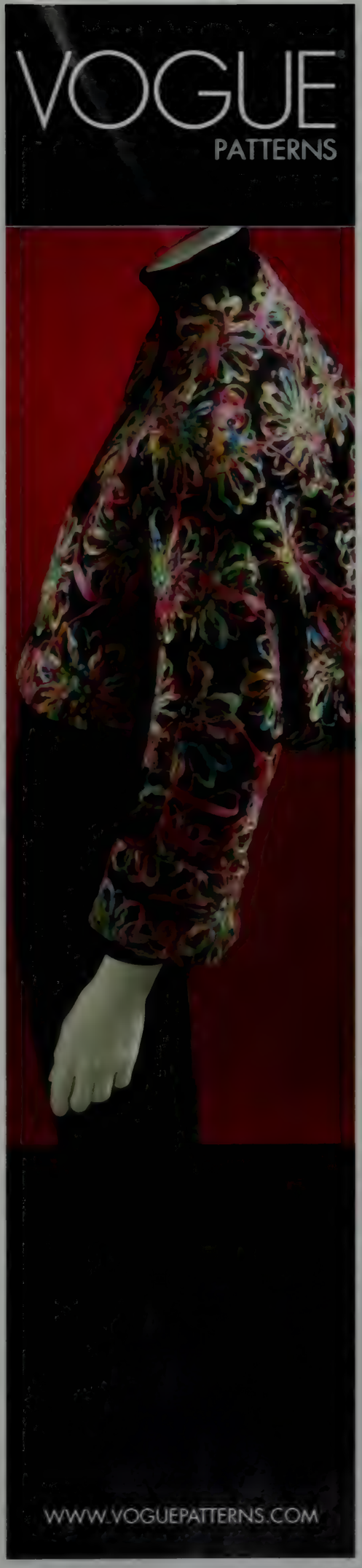
Though he confesses to having had a few moments of nervousness when he started work for such a close friend, Hayes knew instantly how the interior should look. "There was clarity from the start," he says. "The design was all about reducing things to their essence and using only honest materials. If the concept is clear and has a strong foundation, it's easy to let go. It's almost like removing yourself so that the house can take on a life of its own."

"Sleek and minimalist," Reed and Makris had written on their wish list, and Hayes needed no further instruction. He chose living area fabrics in the muted colors of the sycamore, and he picked furniture that is comfortable but unobtrusive. "When you have a great view, the landscape becomes the focus, and the furniture can be quiet," he says. Taking simplicity a step further, he made the master bedroom and the guest room almost identical. "There's an economy to the house," says Hayes, "and it made sense for it to be practical. The common link in my projects is my ability to edit, to make a project complete but not full. I know when a room has enough."

> "When you're inside the house, you feel as if you're in the meadow. It's like being in a tent."

Reed, the landscaper, also knows when enough is enough. He and Makris are editing the land as well, slowly removing the hedgerows and plants that have intruded on their meadow and river views. But they have also added a few trees. Sycamores, of course. □

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SEASONS BY THE SEA

continued from page 180

and outdoor deck, spectacularly combines the antique and the modern: a Shaker-style chandelier and industrial lighting; old-wood cabinets and stainless-steel appliances; more stenciled diamonds on wide-plank floors.

Downstairs, the stylish lower floor, with banks of windows facing the water, has a large guest room and bath, a patio, gym, steam shower, wine cellar, wine-tasting room, Healy Cosay's office and a fully equipped home theater with rear-projection screens and a sound system that works throughout the house. "When I'm there alone," says Cosay, "I can have *Madama Butterfly* playing in every room."

Opera resounds in the master suite, which occupies the house's entire top floor. The bedroom, simply decorated with an

> "I called Gary and said, 'This is it!' He knows and trusts my taste."

Amish Center Diamond quilt, a vintage braided rug and an antique white blanket chest, is in its own gambrel-roofed wing, with windows on three sides looking out at the sound. Taking up the remainder of the floor, says Blake, "are big, big master baths (his and hers), big, big walk-in closets (his and hers)—and a large room off her closet just for Christmas decorations: Healy loves holidays!"

Outside, Troast kept the plantings natural and simple (bayberries, rugosa roses, cranberry leaf viburnum, potentilla—plus an herb garden off the kitchen). Just below the house he created a lovely circular dining patio with irregular bluestone flagging and a Pennsylvania fieldstone fireplace and walls.

When Healy Cosay brought her husband to see the finished house, all he could say was, "Oh, my God!" He has an office on the main floor, where he plans to write, and the couple will move to Nantucket full time this summer. "We're not using the *R* word"—*retire*—Healy Cosay says with a laugh. "We're starting a new chapter of our lives here." Although the Cosays may not be able to summon up Melville's walruses and whales, they will experience firsthand all the moods, sunsets, storms, fogs and glories of the Gray Lady of the Sea. □

VIKING SPIRIT IN COLORADO

continued from page 187

promised to be something of an adventure, virtually every aspect of the fantastical design would come as a surprise to her.

"In the beginning, when Bryan asked if I was familiar with Norwegian stave churches, I said no, but go for it," Augur says. "I cared only about the quality of his woodworking and never expected to fully understand what he was doing." Anderson acknowledges that it was "an unheard-of opportunity to have total control over a project—to be allowed to run wild with the place." His selection of a folk religious design as a loose theme seems apt, in that he now proposes Augur for sainthood "for having such crazy faith in me."

Stave churches were initially built in Norway in the early 11th century as the country converted from paganism to Christianity. In keeping with the Viking tradition of boatbuilding, they were highly ornamental, richly carved structures with motifs steeped in symbolism. Structural variations evolved; common to all were staves (corner posts) and timber frames. Anderson makes clear that this is "in no way a legitimate replica" of the style. His main "church" space is the boat shelter and a small sitting room; the "choir loft" is a bedroom and bath; and an apse, which pushes out the rear elevation, is a work area.

Norwegian on both sides of his family, Anderson says that his attraction to wood is genetic and that stave churches have been "cooking in my head forever. The most

> "When Bryan asked if I was familiar with Norwegian stave churches, I said no, but go for it."

outrageous one, Fantoft, in Bergen, took my breath away the first time I saw it." Stave architecture is largely about an ad hoc flexibility and letting the building go where it will: In some of the earliest examples, four trees served as the corners, setting the plan, and whatever pieces of wood could be utilized determined the design. In that vein, Anderson drew floor plans but mapped out little of the interior finish work in advance. "Changes and additions and the occasional wild-hare idea," is how he describes his process. "No blueprints."

Nearly every part of the 20-by-20-foot building contains some instance of stunning craftsmanship. A "choir screen" dividing the upper floor is a fretwork tour de force with Victorian, Art Nouveau, Viking, Celtic and even Maori (spirals near the top) elements. The banister is a carved branch of bristlecone pine that Anderson found in the woods when he went searching for a piece that curved like a hanging rope. Fashioned as a scaled dragon, the ridgeboard defines the exterior: Dragon heads as protective roof corners are typical of stave churches; Anderson's version—one dragon head in the center with wings on the side and a tail on the back—was inspired as much by his travels to China.

Resolving Augur's sole instruction to accommodate the trailered boat, the builder hinged one whole section of the front wall, including the window, doorframe and corner trim; it closes through gravity, involving a swinging cast-iron window weight. "It was an engineering challenge," he says. "I wasn't about to compromise the look by putting in a garage door." Roof ventilation in the cross-gabled structure was another "head-scratcher." There are no eaves between the rafters in which to place louvers—and Anderson did not want any "breathing" at the peak to be, again, visually obtrusive. His solution was to install soffits and drill horizontally so that there would be direct airflow both above and below the roof; the three layers of curved fascias (100-year-old redwood from a nearby water tank) are similarly ventilated.

"This isn't a hippie house but a brilliantly thought-out building," Augur emphasizes. It is situated deep in its yard and, as Anderson notes, "blends in with Creede in spite of its radical design"—primarily because it maintains its original square footprint and is built almost entirely from reclaimed wood. He saved each board from the existing barn/garage and, says Augur, went on to incorporate "literally every other piece of wood he could get his hands on. Honestly, people probably woke up some mornings to find their fences weren't all there."

Anderson doesn't dispute this—indeed, upon completion of the project, he rewarded himself by adding a line at the bottom of his business card. His new title? "Creator of whimsical Viking salvage style." □

SOUTHERN COMFORTS

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of the tray part of the tray ceiling. This simple gesture "completely changed the mood and scale of the space," Zervudachi says, "and connected it more logically to the adjoining library." He covered the walls with a plaster-on-canvas finish that was made in India, rolled up, shipped and installed. He encouraged Mary McConnell to think about a chandelier that burned candles and took his cue for the cool contrasting color in the palette from the owners' inherited collection of blue-and-white porcelain.

Several years later Zervudachi returned for another round. "As we finished one room, all the leftover pieces would end up

> The plan, which maintained a close relationship to the grounds, was a reflection of the McConnells' interest in gardening and animals.

in one of the others," he explains, "and it had come time to attend to the remainder of the house." For the master bedroom, he commissioned a painted ceiling, which was inspired, in style, by a small Mughal painting. Then he added flowers that Mary McConnell listed as among her favorites. For the bed and draperies, he designed a botanical print. "I wanted the room to feel studious rather than feminine, subtle but never dull," he says.

Finally, in tackling the family room at the other end of the house, he took his cue from the couple's existing collection of rustic furniture. "I decided to think of the room as a cabin, albeit a sophisticated one." He painted faux planks on the walls and the ceiling and, because of his clients' interest in travel, commissioned a map of the world for the ceiling. Adds Mary McConnell, "Tino took the architecture and our things, and he made them speak to each other."

"What better way to dream," says the designer, "than to plant yourself in gorgeous Virginia with the dogs and the horses and the blossoms, and to muse over the whole of the earth? I can think of little better, myself." □

ANGELA LANSBURY

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be so big, but Stephen would tell us what we needed was a few more feet, that the hall should be a little wide," she says. The big hall gives onto a surprisingly large, loftlike living space, with an open corner kitchen that serves the surrounding dining and living areas. "It's a house where you can paint, listen to music and just indulge yourself in the most unstructured way," says Lansbury. The actress, who opened in the Broadway play *Deuce* in May, has matched the clean, well-lighted space with plain country furniture made in Ireland. "We didn't want to bring stuff over from London," she says. "We wanted to use Irish materials—Irish wood crafted by Irish woodworkers, and Irish linen. The draperies are horse blankets." The ceramics were potted by Pearce.

She confirms the architectural simplicity by leaving the white walls bare. "My husband never let me hang pictures because, he said, the windows are the pictures," she recalls. "The weather here changes the light so dramatically on the walls that you feel you're on a set. It's an artist's dream house, full of lightness and brightness. It's roomy, but it still feels cozy. It envelops me."

At first, the construction attracted considerable attention, because word got out it was being built for the famous Jessica Fletcher

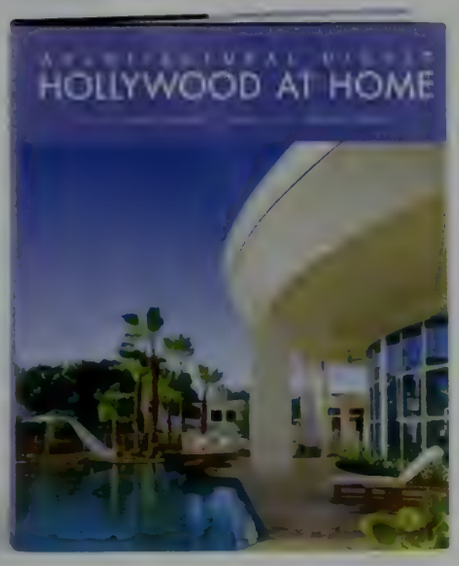
> "I just kept talking, and they realized it would look like a group of farm buildings that could have been there for a hundred years," says Pearce.

of *Murder, She Wrote*. "Every Sunday there were queues of cars to see the house she was building," says Pearce. "They'd presume somebody of her standing would want a lot of fountains. Nobody believed it when all they got was this cottage."

In the end, it was a house like many others in Ireland—plain and beautiful in its economy—and the cars stopped coming. The house melted into the landscape, into tradition and into charming modesty. "I'm not a grand person," Lansbury says. "I didn't want a grand house." □

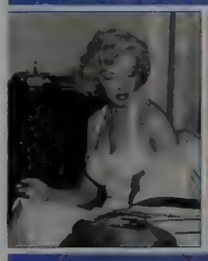
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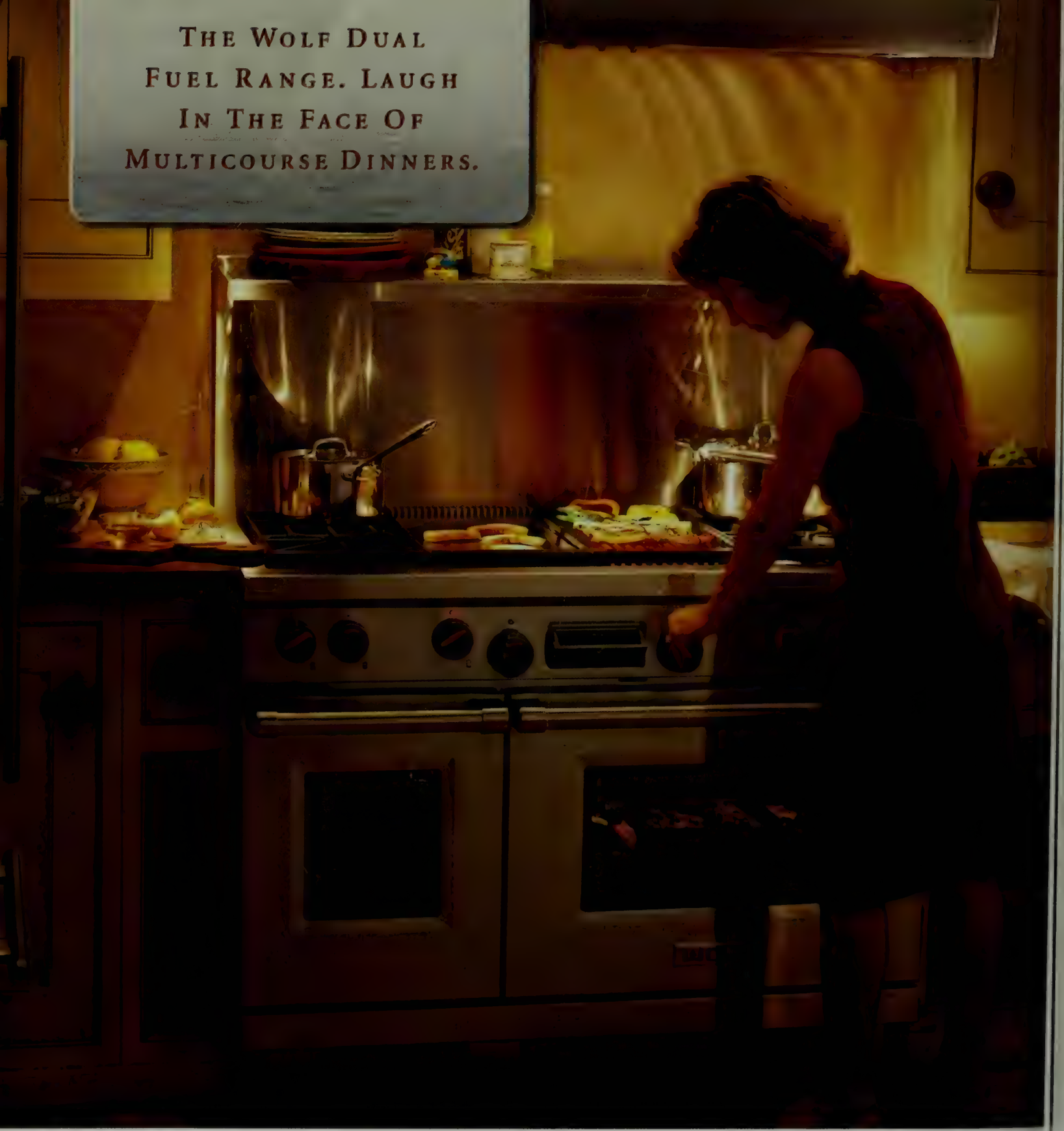


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